THIS BOOK
MUST NOT BE REMOVED
FROM THE LIBRARY

UNIVERSITY OF LONDON LIBRARY

FOR REFERENCE ONLY.

L I
Cam
Reference only

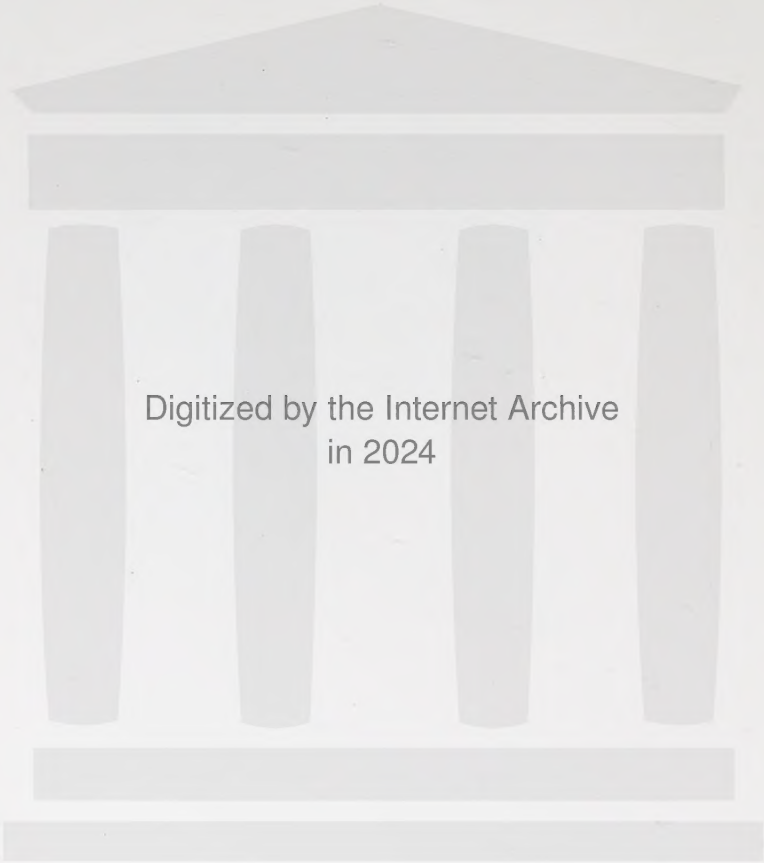
University of London

SHL
WITHDRAWN

14 FEB 2002

ULL SHL 123873 2
WITHDRAWN
a30200 001238732b

877999


Digitized by the Internet Archive
in 2024

https://archive.org/details/cambridgeancient0000unse_l0s9

THE CAMBRIDGE ANCIENT HISTORY

FIRST VOLUME OF PLATES

CAMBRIDGE
UNIVERSITY PRESS
LONDON: Fetter Lane

NEW YORK
The Macmillan Co.
BOMBAY, CALCUTTA and MADRAS
Macmillan and Co., Ltd.
TORONTO
The Macmillan Co. of Canada, Ltd.
TOKYO
Maruzen-Kabushiki-Kaisha

All rights reserved

SHL
WITHDRAWN
LONDON
UNIV.

MINOAN MARBLE STATUETTE

(*See p.* xv)

THE CAMBRIDGE ANCIENT HISTORY

EDITED BY

J. B. BURY, M.A., F.B.A.
S. A. COOK, LITT.D.
F. E. ADCOCK, M.A.

VOLUME OF PLATES I

PREPARED BY

C. T. SELTMAN, M.A.

CAMBRIDGE
AT THE UNIVERSITY PRESS
1927

PRINTED IN GREAT BRITAIN

SHL
BIBL
LONDN
UNIV.
WITHDRAWN

EDITORIAL NOTE

The volume of plates to illustrate vols. i–iv is intended primarily to afford that evidence for the history described in these volumes which can only be given by pictorial representation. This is the principle which has guided the selection of plates, but although the volume is, in its inception, ancillary to vols. i–iv, it has a significance of its own, set forth in the Preface which follows.

Besides references to the text of the volumes themselves, letterpress has been added to interpret and make clear the historical importance of the objects depicted. Considerations of size and price have of necessity imposed limitations, but it is hoped that the body of evidence here collected will be found not inadequate for the purposes of readers. There are achievements of ancient art with which all readers will be familiar which have therefore been omitted to make room for monuments less striking but of equal evidential value.

The editors would make it clear that while they accept the responsibility which falls to them, the ready and generous co-operation of the several contributors, both as concerns letterpress and illustrations, has alone made possible the production of this volume. Further, its preparation demands a technical expertise to which the editors can lay no claim. For this the skill of Mr C. T. Seltman of Queens' College has been enlisted, and to him belongs the credit for what has been a difficult and arduous task of collection, preparation, and arrangement.

J. B. B.
S. A. C.
F. E. A.

PREFACE

The history of mankind is but partially told in a recital of the ambitions and achievements of the race. Beside the record of man's deeds must be set the surviving products of human craftsmanship; beside the record of his thoughts, the expression in art of human emotions. It is the purpose of this volume to afford illustrations of the handiwork of those peoples whose story has been passed in review in the first four volumes of *The Cambridge Ancient History*.

Such a survey over so wide an area helps to emphasize alike the unity and diversity of different cultures. A bison painted on the walls of the Altamira cave betrays in the palaeolithic savage a skill and sense of design no less sure than that of the Greek artist who painted the bulls on an amphora from Chalcis. In contrast to designer and draughtsman, sculptor and artizan were ever advancing their art and craft, so that it is a far cry from an Acheulian 'coup-de-poing' to the inlaid daggers of Mycenae; from the 'Venus of Willendorf' to the Demeter and Kore from Eleusis, or to the portrait-bust of Queen Nefertiti, than which nothing more perfect can have been made by the hand of man.

After one plate showing skulls of early types of man this pictorial survey begins with tools, drawings and carvings of the old stone age, and passes on to the neolithic cultures and Predynastic Egypt, of which the most conspicuous monument is the beautiful ivory knife-handle from Gebel el-'Arak. This ivory, one of the most remarkable objects recently discovered, is of special importance as throwing light on the early connection of Babylonian and Egyptian art. Pictures illustrating the religious thought of Egypt follow, and we pass over to a series of illustrations of Mesopotamian monuments, pre-eminent among them the Stele of Naram-Sin. Next come types of the powerful art of the Old and Middle Kingdoms of Egypt, conspicuous among them the little alabaster figure of a princess in the British Museum and the seated scribe in the Louvre. The section concludes with examples of the products of Crete and the Aegean in which pottery, figurines and paintings tell a tale of interacting civilizations. Most attractive among these works of art is

the gold and ivory statuette in Boston, which represents the Minoan snake goddess.

The second section, corresponding to the second volume of *The Cambridge Ancient History*, opens with Egyptian art under the Empire, which reached its climax in the Amarna age, a few masterpieces of which are figured. After this the decline of Crete, the development and decay of Mycenae are traced with the help of various monuments; and, after plates which illustrate the primitive cultures of Italy and the West, there follows a series of pictures arranged to show the growth of the religion and mythology of the Greeks. Apart from this series, however, many pictures in this volume may serve to throw light on religious thought and symbolism. Emphatically feminine statuettes from palaeolithic France, from the Bronze-Age Aegean, and from Mesopotamia, point to a widespread concept of a Mother-goddess. The schematic and often symbolical design of a divine figure between wild beasts appears in Predynastic Egypt and Babylonia, as well as in Phrygia, Sparta, Corcyra, Boeotia and Crete.

In the third section Assyrian art, formal and brilliant like the Court at Nineveh, is first depicted to be contrasted with pictures of the more slovenly art of the Hittites and North Syrians. Of the Israelites, large as they must loom in history, there is no great monument to show; for even the portrait of the Israelite king, Jehu, appears on a relief of Assyrian workmanship. Next come illustrations of weapons, vessels and ornaments produced by the Scythians with their superb sense of design. Three plates show the Egyptian renaissance in the Saïte period: three others monuments of the age notable in Greece for the growth of the Dorian States.

The fourth section contains mainly pictures of the works of the Greeks. A few early Attic products are followed by an array of vases, sculptures and coins ranging from Spain to Cyprus, from Olbia to Cyrene, for it is Greek influence which is rapidly dominating the ancient world. Seven plates show a few examples of the imperial art of Achaemenid Persia in which, more than by the formal splendour of bull-topped capitals, the eye is charmed by the perfect grace of the little Graeco-Persian winged ibex, once the handle of a silver vase. This Persian art selected types, styles, mannerisms from Babylonia, Egypt, Ionia and Assyria, but to these it supplied

something apart, something Indo-European in character, allied in some sense to Greek Archaic art. The Persian Empire was not to be entirely of the East.

The reader is next shown the work of the craftsmen of Etruria; but for the rest it is the art of Greece that really matters, and its development is traced through a series of twenty-six plates depicting vases and bronzes, statues, reliefs and architectural details which elucidate the growth of Greek art during the seventh and sixth centuries before our era.

Viewed as a whole the arts and crafts of many races appear in the perspective of history to have moved slowly, unwittingly towards a single centre, towards the artistic lode-stone of the Ancient world, Greece.

From Egypt the Greek might learn portraiture and the making of life-size statues; Scythia could teach him skill in design; Mesopotamia and Assyria might supply wealth of ornament; Minoan Crete exuberant freedom; the North restraint. But had all these traditions met fortuitously elsewhere than in Greece it must not be supposed that their fusion would of necessity have produced the same result. For if Greece drew them to herself it was she who supplied from her own incomparable genius the life, the magnetic force that distinguishes from all other arts the art of Greece.

How that art attained its climax will appear in the second volume of Plates (illustrating vols. v and vi of *The Cambridge Ancient History*), which it is hoped will not be long delayed.

It is a pleasant duty to express thanks to the contributors for their ready co-operation and help. The commentaries to the first ten plates are written by Professor Myres, those concerned with the Predynastic period, Egyptian religion, life and thought and with the West by Professor T. E. Peet. Professor Langdon has described objects from Early Babylonia and Dr Campbell Thompson the later Babylonian products. The three main groups of Egyptian monuments are commented on by Dr H. R. Hall. From the pen of Mr A. J. B. Wace come the description of the frontispiece depicting the Fitzwilliam Minoan Statuette as well as the two accounts of Aegean art. Dr D. G. Hogarth has dealt with monuments of Asia Minor and the Hittite Cultures, while Professor Halliday is responsible for the summary of the Religion and

Mythology of the Greeks. In the third section Assyrian monuments have been described by Mr Sidney Smith, Scythian objects by Dr Minns, and the pictures illustrating the growth of the Dorian States by Mr Wade-Gery. The various works of art, the products, mainly, of the outer Greek world, form the subject of a commentary by Professor P. N. Ure, and Professor Adcock has described the early Attic monuments. Dr G. F. Hill has been concerned with the selection of the coins which illustrate his chapter, while I am myself responsible for the descriptions of the coins, of the examples of Royal Achaemenid art, and of the Etruscan Stelae which Professor Conway desired to have illustrated. The remaining Etruscan objects are commented on by Mr S. Casson. In the concluding pages Professor J. D. Beazley has supplied the text for our specimens of Early Greek art, and Mr D. S. Robertson that for the Architectural pictures and elevations.

Professor Myres wishes to thank Mr M. C. Burkitt for ready help given in the palaeolithic and neolithic sections of the volume. Mr Wace desires to thank Professor Karo for permission to figure the vase from Tiryns described on p. 100.

Acknowledgments are due to the Egypt Exploration Society and the Society for the Promotion of Hellenic Studies for the loan of photographs and drawings, to Professor Langdon, Dr Campbell Thompson, Dr H. R. Hall, Mr Wace, Dr Hogarth, Professor O. Weber, Dr F. Sarre, Professor Zahn, Mr Heurtley, Mr Casson and Professor Beazley for supplying prints from photographs in their possession, and especially to Mrs M. C. Burkitt for the drawings facing pp. 4, 6, 14, 20 and to Dr Minns for that facing p. 258; furthermore, to Dr Hall, Keeper of Egyptian and Assyrian Antiquities, for prints from British Museum negatives, to Dr Hogarth, Keeper of the Ashmolean Museum, for prints from the Ashmolean Museum, to Dr Caskey, Miss G. M. Richter and the late Dr George B. Gordon, for prints from the Boston Museum of Fine Arts, the Metropolitan Museum in New York and the Pennsylvania University Museum in Philadelphia. Dr G. F. Hill, Keeper of Coins in the British Museum, has also supplied plaster casts of numerous coins, which are acknowledged with gratitude.

Photos have also been readily supplied by the British Museum (Natural History Section), His Majesty's Office of Works, the

Directors of the Antiquarium, Aegyptische Abteilung and Vorderasiatische Abteilung in Berlin as well as by the Directors General of the Museums at Cairo and Constantinople.

Permission to reproduce pictures was granted by Sir Arthur Evans, Captain E. G. S. Churchill, Dr E. Buschor, Dr F. Weege, the Director of the British Museum, the Society of Antiquaries, the Egypt Exploration Society, the R. Accademia delle Lincei in Rome, the Preussische Akademie der Wissenschaften and the Deutsches Archaeologisches Institut as well as by the editor of the *American Journal of Archaeology*. By the kindness of Dr A. B. Cook and Mr A. H. Lloyd we are able to illustrate from their collections objects not hitherto published; similarly Mr Cockerell, Director of the Fitzwilliam Museum, Mr L. Clarke, Curator of the Museum of Archaeology and Ethnology, Cambridge, Dr Hogarth, Keeper of the Ashmolean Museum and Dr Wolters, Director of the Munich Glyptothek, have allowed the photographing of antiquities under their care which have either never been previously reproduced or have only been inadequately figured. Among the latter are sculptures of such importance as the sarcophagus lid of Ramses III and the 'Apollo' of Tenea.

The following publishers have sanctioned reproduction of pictures from the books and journals specified:

Verlag Behrend & Co., Berlin (Koldewey u. Puchstein, *Die griechischen Tempel in Unteritalien und Sicilien*).

E. Boccard, Paris (*Les Fouilles de Delphes*).

F. Bruckmann A.G., Munich (Furtwängler u. Reichhold, *Griech. Vasenmalerei*; Brunn's *Denkmäler*).

Chapman and Hall, London (Borlase, *The Dolmens of Ireland*).

Constable & Co., London (Garstang, *The Land of the Hittites*).

Hachette et Cie, Paris (Delaporte, *Cylindres du Louvre*; Perrot et Chipiez, *Hist. de l'Art dans l'Antiquité*).

Hinrichs'sche Buchhandlung, Leipzig (Koldewey, *Das wiedererstehende Babylon*).

Leroux, Paris (De Sarsec, *Découvertes en Chaldée*; *Délégation en Perse*; *Revue d'Assyriologie*).

Liverpool University Press (Xanthoudides, transl. Droop, *Vaulted Tombs of Mesara*).

Macmillan & Co., London (Evans, *Palace of Minos*, I; Sellers-Schuchhardt, *Schliemann's Excavations*; Sollas, *Ancient Hunters*; *Journal of Hellenic Studies*; *Annual of the British School at Athens*).

Methuen & Co., London (Hall, *Ancient History of the Near East*).

John Murray, London (Schliemann, *Mycenae and Tiryns*).
M. Niemeyer, Halle (Weege, *Etruskische Malerei*).
Oxford University Press (Farnell, *Cults of the Greek States*; Rostovzev, *Iranians and Greeks in S. Russia*; Poulsen, *Etruscan Tomb Paintings*; *Archaeologia*; *Proceedings of the Society of Antiquaries*).
G. P. Putnam's Sons, New York (Banks, *Bismyra*).
Georg Reimer, Berlin (Kinch, *Vroulia*; *Ausgrabungen in Sendschirli*; *Antike Denkmäler*; *Archaeol. Zeitung*).
J. Springer, Berlin (*Olympia, Ergebnisse d. Ausgrabungen*).
Society for the Promotion of Christian Knowledge, London (Maspero, *Dawn of Civilization*).
The Swedish Academy, Stockholm (Montelius, *La Civilis. Primit. en Italie*; *La Grèce Préclassique*).
Yale University Press, New Haven (Ward, *Cylinders and other Oriental Seals in the Library of J. P. Morgan*).

To the accuracy and care of the Staff of the University Press a special debt of gratitude is due.

The design on the outside cover represents the bronze handle of a vase of the seventh to sixth centuries B.C. This was found in Switzerland, at Grächwil near Berne, in a grave of Hallstadt type and may have come from Etruria, though the workmanship is Graeco-Asiatic. The winged goddess is the so-called 'Persian Artemis,' Mistress of wild creatures, grasping two hares and flanked by lions; the snakes on either side of her head and the sparrow-hawk perched on her crown are attributes familiar in Minoan and Egyptian art.

C. T. S.

March 1927

NOTE

Throughout this volume references are given to passages in the first four volumes of *The Cambridge Ancient History* wherein the objects illustrated are mentioned or discussed. Such references appear between brackets: *e.g.* (ii, 409) means *The Cambridge Ancient History*, volume ii, page 409. A complete list of references is given on pp. xxv to xxviii.

TABLE OF CONTENTS

FRONTISPIECE

MINOAN MARBLE STATUETTE

Fitzwilliam Museum, Cambridge. Scale $\frac{7}{9}$

By A. J. B. Wace, M.A.

Formerly Fellow of Pembroke College; Late Director of the British School of Archaeology, Athens; Deputy Keeper in the Victoria and Albert Museum

To the sixteenth century B.C., the beginning of the great palace period at Cnossus, belong some of the richest frescoes, of the finest carvings and of the best painted vases found in Crete. In view of the general brilliance of Minoan art it is somewhat astonishing that sculpture in the round was practically unknown, especially when Egyptian models were available, and the stone vases of Early Minoan times show such high technical skill. The Early Cycladic marble figurines (p. 114) might be called the earliest free sculpture on Greek soil, but they have no claim to artistic merit. It is far otherwise with this marble statuette found in Crete not far to the east of Candia, which, as it dates from Late Minoan I, is the earliest example of true sculpture found in Greece. It shows a female votary, or possibly a goddess, with her hands held in an attitude of adoration before her breasts, and probably formed part of a group, perhaps one similar to that of the Snake Goddess and her votaries from the temple repositories of Cnossus (p. 116 [*b*]). She is clad in a short-sleeved and tight-waisted bodice, which seems to have been boned and is cut low in front so as to leave the bosom bare. There is a bell-shaped skirt decorated with pleated flounces, arranged horizontally according to the earlier fashion. Round the waist in front and behind is an apron-like garment with decoration possibly of inwoven designs. The hair falls in long waving tresses down the back and on the shoulders, and on the head is a three-tiered cap, the material of which is undefinable.

The figure is made in two pieces joined together at the waist and in this reproduces a technical peculiarity of the Middle Minoan female terra-cotta figurines from Petsophas (p. 116 [*a*]). The chryselephantine statuette of the Snake Goddess at Boston (p. 118) is also made of two pieces of ivory set together and is the only Minoan figurine to be compared with this. Both are superbly modelled: this statuette excels in serene dignity, the Boston figure perhaps in grace and delicacy. The faience Snake Goddess from Cnossus (p. 116 [*b*]), being cast, is a more mechanical production. This marble statuette, modelled in the round, displays a great advance on the steatite relief (p. 168 [*a*]) and the low relief in painted stucco (p. 156 [*b*]). In physical beauty and artistic conception it is the finest example of Minoan sculpture, indeed of Minoan plastic art, yet known (i, 592, 598 *sq.*; ii, 435).

CONTENTS

PRIMITIVE MAN

By John L. Myres, O.B.E., M.A., D.Sc., F.B.A., F.S.A.
Wykeham Professor of Ancient History, Oxford

	PAGE
Early Types of Man	2
Palaeolithic tools	4
Later Palaeolithic and Transitional implements	6
Palaeolithic Art	8
Palaeolithic implements	10
Palaeolithic paintings	12

NEOLITHIC AND BRONZE AGE CULTURES

By J. L. Myres

Implements	14
Art. Paintings of men and animals	16
Industries	18
Pottery	20

EGYPT: THE PREDYNASTIC PERIOD

By T. Eric Peet, M.A.
Professor of Egyptology, Liverpool University

Graves	22
Tools and implements	24
Gebel el-'Arak knife-handle	26
Pottery	28

EGYPT: LIFE AND THOUGHT, OLD AND MIDDLE KINGDOMS

By T. E. Peet

Deities	30
Deities	32
The rite of opening the mouth	34

EARLY BABYLONIA AND ITS CITIES

By Stephen H. Langdon, M.A., B.D., Ph.D.
Professor of and Shillito Reader in Assyriology, Oxford

Early pottery	36
Pictographs and carvings	38
Seals and the Weld Dynastic Prism	40
Stele of the Vultures	42

CONTENTS

THE DYNASTIES OF AKKAD AND LAGASH

By S. H. Langdon

	PAGE
Kish, the palace	44
Kish and Erech	46
Weapons, tools and seals	48
Manishtusu	50
Naram-Sin	52
Cylinder seals	54
The age of Gudea	56

THE SUMERIAN REVIVAL

By S. H. Langdon

Weight, mace-head and seal	58

ISIN, LARSA AND BABYLON

By R. Campbell Thompson, M.A., D.Litt., F.S.A.

The head of a Semite	60
Sickles and a cylinder seal	62
Eridu (Abu Shahrein) and Carchemish	64
Stele of Hammurabi	66

THE GOLDEN AGE OF HAMMURABI

By R. Campbell Thompson

Babylon, general view	68
Ishtar and a Kudurru	70
Scenes of daily life	72
Religious scenes	74
Zodiacal Kudurru and pottery larnax	76

THE ART OF EARLY EGYPT

By H. R. Hall, D.Litt., F.B.A., F.S.A.
Keeper of Egyptian and Assyrian Antiquities, British Museum

Types, Dynasties I, II	78
Types, Dynasties III, IV	80
Types, Dynasties IV–VI	82
Types, Dynasties XI, XII; Senusret III	84
Dynasties XII, XIII; Amenemhet III	86
Architecture	88

CONTENTS

EARLY AEGEAN CIVILIZATION

By A. J. B. Wace

	PAGE
Early Minoan and Early Egyptian stone bowls	90
Minoan seals; Thessalian stratification	92
Crete; Neolithic and Early Minoan pottery	94
Cycladic and Thessalian pottery	96
Thessalian bowls	98
Early Helladic ware	100
Early Helladic ware; Middle Minoan pottery	102
Crete and Egypt; contacts	104
Middle Helladic pottery	106
Copper and bronze daggers	108
The Phaestus disk	110
Thessalian terra-cotta heads and statuettes	112
Cycladic and Mycenaean figurines	114
Cretan figurines; the Snake Goddess from Cnossus	116
The ivory and gold Snake Goddess	118
Minoan frescoes	120
Minoan faience reliefs	122

LIFE AND THOUGHT IN EGYPT

By T. E. Peet

The weighing of the Soul; the fields of Iaru	126
Aton worship	128

ART IN EGYPT UNDER THE EMPIRE

By H. R. Hall

Types, Dynasty XVIII	130
Thutmose III; Amenhotep III	132
Frescoes, Dynasty XVIII	134
Ikhnaton; Nefertiti	136
Sculpture of the Amarna Age	138
Portraits, Dynasty XVIII	140
Paintings of the Amarna Age	142
Sculpture, Dynasty XVIII	144
Sarcophagus lid of Ramses III	146
Buildings of Ramses III	148
Keftians, Philistines, Peoples of the Levant	150
Keftians, Philistines, Peoples of the Levant	152

CONTENTS

CRETE AND MYCENAE

By A. J. B. Wace

	PAGE
Keftians and Cretans	154
Minoan fresco and a stucco relief	156
Frescoes, Cnossus and Tiryns	158
Architecture, Mycenae and Tiryns	160
Architecture, Mycenae	162
The goldsmith's art	164
The goldsmith's art; intaglios	166
Steatite rhytons	168
Minoan vases	170
Cycladic vases	172
Cretan vases	174
'Palace style' amphora; Thessalian ware	176
Pottery, Late Helladic III	178
Pottery, Late Helladic III	180

HELLENIC SETTLEMENT IN ASIA MINOR

By D. G. Hogarth, C.M.G., D.Litt., F.B.A.
Keeper of the Ashmolean Museum; Fellow of Magdalen College, Oxford

Anatolian vases	182
Phrygian monuments	184

THE WEST

By T. E. Peet

Sicilian and Italian burials	186
Fibulae; Ossuary in the Forum	188
Brittany; *Allée Couverte*	190
Stonehenge	192

RELIGION AND MYTHOLOGY OF THE GREEKS

By W. R. Halliday, B.Litt.
Rathbone Professor of Ancient History in the University of Liverpool

Minoan art-types and their survival	194
Minoan art-types and their survival	196
Shrines and ritual furniture of the Bronze Age	198
Cult scenes	200
The sarcophagus from Hagia Triada	202
The 'Harvester Vase.' Growth of religious art	204
Growth of religious art	206
Growth of religious art	208
Growth of religious art	210

CONTENTS

ASSYRIAN ART

By Sidney Smith, M.A.

Department of Egyptian and Assyrian Antiquities, British Museum;
Hon. Lecturer in Akkadian, King's College, London

	PAGE
Ashurnaṣirpal	214
Reliefs from the bronze gates of Balāwāt	216
Reliefs from the bronze gates of Balāwāt	218
Painting and bas-relief	220
Jehu of Israel; Ashurbanipal and his Queen	222
Cylinder seals, 1500–1000 B.C.	224
Cylinder seals, 1000–750 B.C.	226
Cylinder seals, 750–600 B.C.	228
Drawings and carvings in ivory	230
Small carvings and vases	232
Bronzes	234

HITTITE CIVILIZATION

By D. G. Hogarth

Hattic reliefs, fifteenth to thirteenth centuries B.C.	236
Hattic sculpture, thirteenth to tenth centuries B.C.	238
Reliefs, tenth to eighth centuries B.C.	240
Carchemish, pottery	242
Carchemish, reliefs	244
Reliefs from N. Syria and Lycaonia	246
Scythians in Syria	248
Scythians in Syria	250

THE SCYTHIANS AND NORTHERN NOMADS

By E. H. Minns, Litt.D., F.B.A.

Fellow of Pembroke College, Cambridge;
University Lecturer in Palaeography

Scythic dress and equipment	252
Scythic dress and equipment	254
Weapons	256
Vessels	258
A Scythian Royal tomb	260
Golden comb from Solókha	262
Scythic religious scene	264
Gold repoussé work	266

CONTENTS

EGYPTIAN ART OF THE SAÏTE PERIOD

By H. R. Hall

PAGE

Types, Dynasty XXV 268
Types, Dynasty XXVI 270
Types, Dynasty XXVI 272

THE GROWTH OF THE DORIAN STATES

By H. T. Wade-Gery, M.A., M.C.
Fellow and Tutor, Wadham College, Oxford

Golden bowl dedicated by the sons of Cypselus 274
Doric temples 276
Votive ivories from Sparta 278

ATHENS UNDER THE TYRANTS

By F. E. Adcock, M.A.
Fellow of King's College, Cambridge; Professor of Ancient History in the University of Cambridge

Early ships; Scythian police 282
Stele of Aristion 284
The earliest Panathenaic amphora 286
Sculpture from the Alcmaeonid temple, Delphi 288

THE OUTER GREEK WORLD IN THE SIXTH CENTURY

By P. N. Ure, M.A.
Professor of Classics in the University of Reading

Tombs at Cyrene 290
Siphnian and Clazomenian art 292
The Naxian sphinx. Greek influence in Spain 294
Archaic sculpture 296
Greek contacts with Egypt and with Rome 298

COINAGE

to illustrate iv, ch. iv, 'The Outer Greek World' by P. N. Ure and iv, ch. v, 'Coinage from its Origin to the Persian Wars' by Dr G. F. Hill. Arranged

by C. T. Seltman, M.A.
Classical Lecturer in the University of Cambridge

Bronze Age currency; early electrum 300
Iron currency; electrum of Asia; silver of the Islands . . . 302
Silver of Greece; the Royal Persian coinage 304
Coins of Cyrene; Magna Graecia 306
Sicily, Thasos, Crete, Cyprus 308
Olbia; Etruria 310

CONTENTS

PERSIAN ART

By C. T. Seltman

PAGE

Behistun relief; tomb of Cyrus 312
Fire-altars; tomb of Darius 314
Reliefs 316
Persepolis, remains of the Palace 318
Susa, remains of the Palace 320
Susa, friezes of enamelled bricks 322
The minor arts 324

ETRURIA

to illustrate iv, ch. xii, sections iv, v, by Professor R. S. Conway
(see also pp. 186, 188)

Stelae from Vetulonia and Lemnos; Lydian pendant . . . 326

ETRUSCAN ART

By S. Casson, M.A.
Fellow of New College, Oxford, and University Lecturer in Classical Archaeology

Bronzes and pottery 328
Wall-paintings 330
Wall-paintings; terra-cottas 332
Terra-cottas 334
Bronzes; chimaera and she-wolf 336
Paintings 338
Bronzes; candelabrum and mirror 340
Imitations of Greek vases 342

EARLY GREEK ART

By J. D. Beazley, M.A.
Lincoln and Merton Professor of Classical Archaeology and Art in the University of Oxford

Attic geometric vases 344
Geometric and oriental bronzes 346
Attic geometric and Eastern orientalizing pottery 348
Ephesian ivories 350
Bronzes showing oriental influences 352
Cretan work showing oriental influences 354
Oriental influences in Greek pottery 356
Oriental influences in Attic pottery 358
Kouros and Kore, statuettes 360
Kouroi from Sunium and Delphi 362

CONTENTS

	PAGE
Kouros from Tenea	364
Corcyra, the Gorgon pediment	366
Sixth-century sculpture and engraving	368
Sixth-century Attic sculpture	370
Sixth-century Attic sculpture	372
Sixth-century Attic sculpture; vases	374
Vases, Corinthian and Chalcidian	376
Vases, Laconian ware	378
Attic vase-painting	380
The Busiris Hydria	382

EARLY GREEK ARCHITECTURE

By D. S. Robertson, M.A.

Fellow of Trinity College, Cambridge, and University Lecturer in Classics

Temple of Orthia, Sparta; Paestum	384
Elevations of temples, Selinus and Athens	386
Details of columns, Delphi and Ephesus	388
Details of columns, Delphi and Neandria	390
Capitals, Athens and Larisa	392
Details from the throne of Apollo at Amyclae	394

LIST OF REFERENCES

Throughout this volume references are given to passages in the first four volumes of *The Cambridge Ancient History* wherein the objects illustrated are mentioned or discussed. Such references appear between brackets; *e.g.* (**ii, 409**) means *The Cambridge Ancient History*, **volume ii, page 409.**

There follows a list of pages in volumes i to iv of *The Cambridge Ancient History* which contain the mention of an object or objects figured in this volume of Plates.

Vol. i	Vol. of Plates
PAGE	PAGE
22	2 [*b*, *c*]
30	2 [*e*, *f*]
33	10 [*b*–*g*]
45	2 [*a*]
46	2 [*b*, *c*]; 4 [*a*–*c*]; 10 [*a*]
47	2 [*e*, *f*]
49	2 [*e*, *f*]; 8 [*a*–*c*]
50	4 [*d*–*m*]; 6 [*l*–*o*]; 8 [*a*–*c*]; 16 [*g*]
51	4 [*n*–*p*]
52	6 [*a*–*k*], [*p*–*v*]
53	6 [*x*, *y*]
67	8 [*a*–*c*]
69	28 [*a*–*w*]
72	18 [*a*–*j*]; 20 [*k*–*p*]
73	14 [*o*]; 20 [*a*–*e*]
74	18 [*k*, *l*]
77	20 [*a*–*e*]
94	8 [*d*–*g*]; 12 [*a*, *b*]
100	20 [*q*, *r*]
102	14 [*e*]
135	64 [*b*, *c*]
174	90
175	92 [*a*–*d*]; 104
176	154; 166; 178 [*a*–*c*]
180	92 [*e*]
239	22 [*b*]
241	24 [*a*]
242	24 [*b*, *c*]; 28 [*a*–*w*]
247	28 [*p*–*s*]
248	22 [*a*]
252	26
268	78 [*c*]
271	78 [*a*]
272	32 [*b*]
275	80 [*b*]
276	80 [*a*]
300	88 [*a*]

Vol. i	Vol. of Plates
PAGE	PAGE
301	30 [*c*]
302	84 [*a*]; 86 [*b*]
308	84 [*d*]
311	134 [*a*]
319	134 [*a*]
322	30 [*c*]; 32 [*c*]
328	32 [*a*]
331	30 [*a*, *d*]; 32 [*a*]
333	30 [*b*]
336	34
338	126
361	36 [*b*]
362	36 [*a*]
364	38 [*d*]; 60
365	40 [*e*]
366	40 [*a*–*d*]
371	38 [*a*]
373	38 [*b*]
376	48 [*d*]
380	42
394	44 [*a*]; 46 [*a*]
397	46 [*b*]
399	64 [*a*]
409	50 [*a*]
411	50 [*b*]
413	54 [*a*]
417	52 [*a*, *b*]
427	54 [*b*, *c*]
428	56 [*c*]
432	56 [*b*]
433	54 [*c*]
436	58 [*c*]
437	58 [*b*]
453	58 [*c*]
458	58 [*a*]
467	64 [*b*, *c*]
492	66
497	62 [*a*]

LIST OF REFERENCES

Vol. i PAGE	Vol. of Plates PAGE
499	62 [*b*]
506	68
507	72 [*a*]
516	66
529	74 [*a*]
531	74 [*b*]
541	72 [*c*]
542	62 [*a*]
545	72 [*b*]
547	70 [*a*]
549	76 [*b*]
566	70 [*b*]
570	28 [*a–w*]
571	24 [*b*]; 78 [*c*]
573	78 [*a*]
574	82 [*a*]; 86 [*b*]
575	84 [*c*]; 88 [*b*]
576	84 [*d*]; 86 [*b*]
578	36 [*a, b*]; 48 [*a–c*]

Vol. i PAGE	Vol. of Plates PAGE
579	28 [*a–w*]
580	26; 28 [*t*]
581	52 [*a*]
582	58 [*b*]; 80 [*a*]
584	42; 52 [*a*]
590	94 [*a*]; 112
591	94 [*b*]
592	xv; 90; 92 [*a–d*]; 94 [*b*]; 108; 170
594	110
595	102 [*c*]; 120
596	108; 116
598	xv; 116; 118; 122
601	96 [*a, b*]; 172
606	92 [*e*]; 100; 102 [*a, b*]; 106
607	174 [*c, d*]
609	96 [*c*]; 98 [*a, b*]; 112
610	92 [*e*]; 98 [*c*]
611	176 [*b*]

Vol. ii 2nd ed. PAGE	Vol. of Plates PAGE
xiii	40 [*e*]

Vol. ii PAGE	Vol. of Plates PAGE
5	150 [*b*]; 152 [*e*]
6	150 [*a*]; 152 [*a*]
8	152 [*d, f*]
13	184 [*a*]
61	88 [*a*]
65	88 [*a*]
99	140 [*c*]
106	140 [*b*]
114	142
142	152 [*a, d, f*]
173	152 [*b–d*]
202	126
204	128
245	76 [*a*]
251	70 [*b*]
269	236 [*a*]
270	240 [*a*]; 244 [*a*]
271	236 [*a*]
275	110; 150 [*a*]; 154
409	88 [*a*]; 130 [*a*]
411	132 [*a, b*]; 138 [*a*]; 140 [*c*]; 148 [*b*]
412	136 [*b*]

Vol. ii PAGE	Vol. of Plates PAGE
413	134 [*b*]; 150 [*a*]
414	134 [*b*]
421	144 [*a*]
426	178 [*a–c*]
428	236 [*a*]
429	242 [*a*]
430	322
434	120; 156; 158
435	xv; 118; 156; 168 [*a*]
436	170
438	154; 178 [*a–c*]
440	168 [*b*]; 170; 176 [*a*]
448	120; 172; 174 [*a, b*]
451	158
452	164 [*a, c*]; 166 [*a*]
453	162, 164 [*b*]
455	166 [*b*]; 176 [*a*]
457	160; 162
458	160
460	178 [*a–c*]
461	158; 180
463	178; 180
464	198

LIST OF REFERENCES

Vol. ii PAGE	Vol. of Plates PAGE
477	166 [*c–g*]
543	184 [*a*]
554	182 [*a*]
567	18 [*a–j*]; 186 [*a*]
569	188 [*a*]
571	188 [*b*, *d–h*]
574	186 [*b*]
579	4 [*k*]
585	6 [*j*]; 8 [*d–g*]; 12 [*b*]
586	2 [*d*]; 16 [*a*, *b*]
587	16 [*c*, *d*]

Vol. ii PAGE	Vol. of Plates PAGE
592	190
594	192
595	20 [*q*, *r*]
607	204 [*b*]; 206; 208; 210
613	194; 196; 200; 204 [*a*]
614	198; 200 [*d*]; 202
615	200
617	194 [*c*]
622	200 [*d*]
634	194 [*c*]
642	210

Vol. iii PAGE	Vol. of Plates PAGE
10	216 [*a*]
12	220 [*a*]
14	74 [*a*]
17	214; 230; 232 [*b*]; 234 [*d*]
20	216 [*b*]; 218 [*b*]
22	74 [*a*]; 216 [*a*]; 218 [*a*]
24	222 [*a*]
25	216; 218; 222 [*a*]
78	232 [*c*, *d*]
92	226 [*f*]
109	222 [*b*]
120	222 [*b*]
125	220 [*b*]
131	228 [*c*]
144	240 [*b*]
147, n. 1	248; 250
148	236 [*b*]
149	236 [*a*]
150	238 [*a*, *b*]
156	240 [*a*]
157	240 [*b*]
159	64 [*b*, *c*]
160	240 [*c*]; 242 [*b*]
162	244 [*a*, *c*]
164	246 [*a*]
166	246 [*b*]
186	218 [*b*]
196	252; 254
197	258 [*d*]

Vol. iii PAGE	Vol. of Plates PAGE
198	254; 256; 266
199	258
200	266
201	260
202	258 [*c*]
203	254; 262
204	264; 266
205	256 [*b*, *c*]; 266
299	268 [*a*]
301	270 [*c*]
302, n. 2	298 [*a*]
317	268 [*a*]
319	272 [*b*]
320	272 [*a*]
321	270 [*a*]; 382
322	272 [*b*]
326	382
330	228 [*b*]
363	222 [*a*]
540	302 [*k–m*]
542	302 [*a*, *k–m*]
546	276
551	274
552	274
553	276
564	278; 378
570	274
595	282

Vol. iv PAGE	Vol. of PLATES PAGE
26	282
40	304 [*a–d, g–j*]
62	284
63	304 [*i–k*]
65	282
67	286
80	288
81	304 [*h–j*]
89	348 [*b, c*]
94	388 [*b*]
95	302 [*i*]
96	302 [*b*]
97	292 [*c*]
99	390 [*b*]
100	294 [*a*]; 302 [*j*]; 384 [*b, c*]
101	292 [*a, b*]
102	308 [*h*]
104	302 [*c, d*]
108	296 [*b*]
110	306 [*a, b*]; 378 [*b*]
111	290; 378 [*a*]
113	306 [*e, f*]
115	306 [*g, h*]
116	384 [*b*]
117	306 [*c, e–i*]
118	390 [*a*]
119	296 [*a*]
122	298 [*b*]
125	300 [*a, b*], 302 [*a*]
126	300 [*c–g*], 302 [*f, g*]
127	302 [*c–e, k–m*]
128	302 [*f–h*]; 304 [*a–e, h–k*]
129	304 [*g, h, s, t*]; 306 [*a, b*]
130	304 [*q, r*]; 308 [*g, h, j*]; 310 [*a*]
132	304 [*s, t*]
133	308 [*a–c*]
178	312 [*a*]
185	312 [*a*]
189	312 [*b*]; 314 [*b*]; 316 [*a, c*]; 318 [*b*]
201	312 [*a*]
202	318 [*b*]
203	318 [*a*]; 320 [*b*]; 322
204	312 [*a, b*]; 314 [*a*]; 326 [*d*]

Vol. iv PAGE	Vol. of PLATES PAGE
210	312 [*a*]
382	308 [*a–c, g*]
392	326 [*a–c*]
398	326 [*c*]
408	326 [*a, c*]
413	310 [*b–d*]
414	308 [*j*]; 310 [*e–k*]
422	328 [*c*]
423	330
424	328 [*a, b*]; 332 [*a*]; 334 [*a, b*]; 340
425	334 [*c*]
426	336
427	332 [*b*]; 338 [*c*]
428	310 [*e–k*]; 338 [*a*]; 342
429	310 [*j*]; 338 [*b*]
580	346 [*a*]
581	344; 346 [*b*]; 348 [*a*]
582	346 [*a*]
583	194 [*c*]; 278; 346 [*c*]; 350
584	352 [*a–c*]
586	348 [*b, c*]; 354 [*a*]
587	330 [*a*]; 354 [*b*]; 356 [*a–c*]
588	356 [*d*]; 358
590	208
591	362 [*a*]; 364
592	360 [*a*]
593	360 [*b*]; 362 [*b*]; 364; 366; 368 [*a*]
594	294 [*a*]; 360 [*c*]; 368 [*b*]
595	292 [*a, b*]; 368 [*c*]
596	362 [*a*]; 370; 372 [*a*]
597	372 [*b*]; 374 [*a–c*]
599	376 [*a*]; 378 [*a, b*]
600	292 [*c*]; 376 [*b*]; 382
601	374 [*d, e*]; 380 [*a, b*]
602	386 [*b*]
603	384 [*a, b*]; 386 [*a*]
604	276; 388 [*a*]
606	386 [*b*]
607	388 [*b*]
608	390 [*a, b*]
609	392 [*a, b*]
610	394
663	312 [*a*]

VOLUME I

EARLY TYPES OF MAN

[*a*] The 'Piltdown skull' (*Eoanthropus Dawsoni*) found (in fragments, and incomplete) in plateau gravel of the '30-metre terrace' representing an ancient level of the river Ouse, near *Fletching* in *Sussex*, and restored by Dr A. Smith Woodward, of the British Museum (i, 45). The skull appears to be human though very primitive, but the jaw found with it is ape-like. The 'cranial capacity' of the brain case is estimated to be about 1300 cubic centimetres; to be compared with 600 c.c. in the highest apes; 850 c.c. in *Pithecanthropus*; 1190 c.c. in an exceptionally low type of Australian, and about 1600 c.c. among the largest-headed Europeans. It is a transitional type 'which had already attained to human intelligence but had not yet wholly lost its ancestral jaws and fighting teeth' (Sollas, *Ancient Hunters*, 1924, p. 191).

[*British Museum photographs*]

[*b*], [*c*] The skull from the cave *La Chapelle aux Saints*, *Dordogne*, found with 'Mousterian' implements: of 'Neanderthal' type, with prominent brow-ridges, large probably snout-like nose, and heavy jaw with ill-developed chin. The great strength of the jaw muscles is indicated by the depth of their places of attachment to the skull. The neck muscles are attached so as to compensate for a slouching carriage. Average cranial capacity, nearly 1500 c.c.; but the great thickness of the skull wall in front reduces the space available for the frontal lobes of the brain, which are concerned with speech (i, 22, 46 *sq.*).

[*British Museum photographs*]

[*d*] The 'Gibraltar Skull' from a cave deposit with Mousterian implements: of 'Neanderthal' type, but of slighter build; perhaps female. Cranial capacity 1250 c.c. (ii, 586). The 'Galilee Skull' from the *Mugharet el-Zuttiyeh* cave near *Tabgha* is of another 'Neanderthal' variety, of Mousterian age, still slighter build, narrow lofty head, and estimated capacity of over 1400 c.c. *Bulletin Br. School of Archaeology, Jerusalem*, No. 7 (1925), *Supplementary Papers* (1927).

[*British Museum photographs*]

[*e*], [*f*] A 'Cro-Magnon Skull' from the *Grotte des Enfants*, *Mentone*: male: found regularly interred, and associated with Aurignacian implements: long headed, prominent jaw, slightly retreating chin: flat nose, like that of Australians and Negroes: 'cranial capacity' about 1500 c.c., comparable therefore with modern races (i, 30, 47, 49).

[Sollas, *Ancient Hunters*, 1924, p. 448, fig. 244]

EARLY TYPES OF MAN

PALAEOLITHIC TOOLS

EARLY TYPES SELECTED TO ILLUSTRATE PRINCIPAL STAGES OF WORKMANSHIP

[*a*] ACHEULIAN (i, 46): 'Coup-de-poing,' wrought from a flint nodule, chiefly with 'feather-edge' chipping. *English river-gravels.*

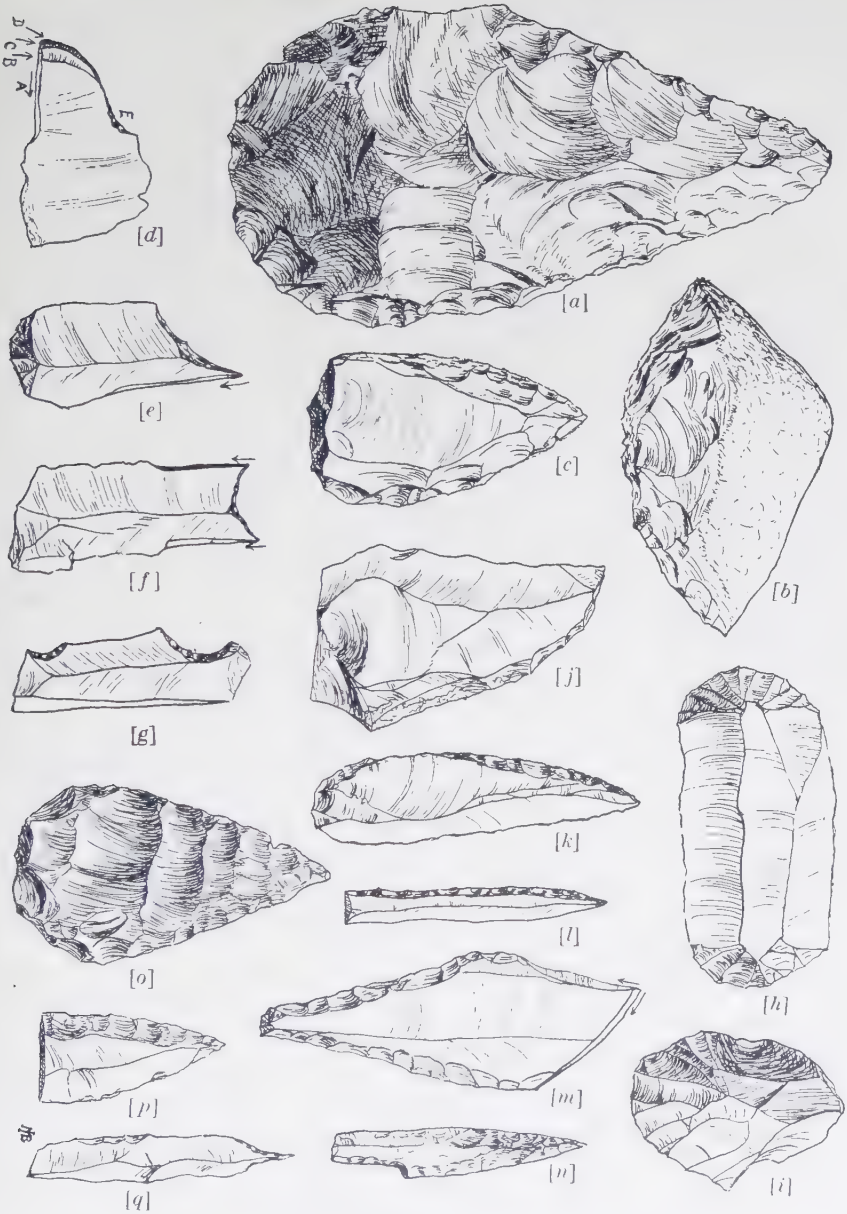
[*b*], [*c*] MOUSTERIAN (i, 46): [*b*] 'Side-scraper,' wrought from a flint-flake by 'side-chipping' to a convex working-edge. *La Quina Cave* (*Charente, France*). [*c*] 'Point,' wrought from a flint-flake with prepared 'striking platform': the point results from the intersection of the sides, and is trimmed by 'step-flaking.' *La Quina Cave.*

[*d*]–[*m*] AURIGNACIAN (i, 50): [*d*] 'Beaked burin' or 'graver,' wrought from a flint-flake by adding facets, main (*A*) and supplementary (*B, C, D*), which are prevented from running too far by the notch (*E*). *Cro-Magnon Cave* (*Les Eyzies, France*). [*e*] 'Oblique-concave-angle burin,' with scraper at lower end, and burin-facet (↓) at upper, backed by oblique edge concave-trimmed. *Masnaigre Cave* (*Les Eyzies*). [*f*] 'Double-transverse-concave-angle' blade with two 'burin'-facets (↓). *Sergeac* (*Dordogne*). [*g*] 'Notched blade.' *Upper Wisternitz* (*Moravia*). [*h*] 'Double-end scraper' blade with two convex working-edges. *Laugerie Basse* (*Les Eyzies*). [*i*] 'Core-scraper,' wrought on a flint core by narrow facets intersecting one broad one (behind). *Bouitou* (*Corrèze*). [*j*] 'Audi-point,' a one-edged pointed knife with blunted back. ? *Audi* (*Les Eyzies*). [*k*] 'Capsian point,' a North African type (ii, 579), better pointed than [*j*], and resembling the 'Châtel-perron point' in France. *Tebessa* (*Algeria*). [*l*] 'Gravette-point,' a later knife-blade suitable for hafting. *Masnaigre.* [*m*] 'Font-Robert point' with shouldered tang; reworked in Magdalenian period into a 'burin' by intersecting facets (↓). *Les Eyzies.*

[*n*]–[*p*] SOLUTREAN (i, 51): [*n*] 'Point,' single-shouldered, showing some 'pressure-flaking.' ? *Laugerie Haute* (*Les Eyzies*). [*o*] 'Laurel-leaf' javelin, worked all over; much 'pressure-flaking.' *Laugerie Haute.* [*p*] 'Flat point,' pressure-flaked on both sides. *Laussel* (*Les Eyzies*).

[*q*] MAGDALENIAN 'awl,' trimmed all round, probably for making bone needles. ? *Laugerie Basse.*

[*All from M. C. Burkitt Collection: drawn by Mrs Burkitt*]



PALAEOLITHIC TOOLS

LATER PALAEOLITHIC AND TRANSITIONAL IMPLEMENTS SELECTED TO ILLUSTRATE PRINCIPAL STAGES OF ADVANCEMENT

MAGDALENIAN CULTURE (i, 52)

[*a*] Front tooth of a horse, pierced for suspension in a necklace. *Laugerie Basse* (*Dordogne*).

[*b*] Bone sewing-needle. *Placarde* (*Charente*).

[*c*], [*d*] Bone lance-points: [*c*] Single bevelled. *Laugerie Basse.* [*d*] Double bevelled at the butt, by friction, for hafting. *Laugerie Haute.*

[*e*] Bone lance-point, with split base: an Aurignacian anticipation of [*f*]. *La Ferrassie* (*Dordogne*).

[*f*] Bone lance-point, with forked base, cut, not merely split. *Isturitz* (*Basque country*).

[*g*], [*h*], [*i*] Bone harpoons: [*g*] An early type with single row of barbs and swollen base for attachment. *Laugerie Basse.* [*h*] With two rows, curved. *Laugerie Basse.* [*i*] A very late type with angular barbs. *La Madeleine.*

[*j*] 'Bâton de commandement' of deer-antler, perforated: a few Aurignacian examples are known, but most are Magdalenian: some have carved ornament. *Laugerie Haute* (ii, 585).

[*k*] Bone polisher. *Liveyre* (*Dordogne*).

AZILIAN CULTURE (i, 50)

[*l*] Round scraper of flint, a common type. *Bas Medoc Coast.*

[*m*], [*n*] River pebbles, painted with symbols in red ochre, of uncertain meaning and use. *Mas d'Azil Cave.*

[*o*] Harpoon of deer-antler with almond-shaped hole for attachment; barbs poorly cut. Deer-antler remained in use for harpoons long after reindeer was available. *Mas d'Azil.*

TARDENOISE CULTURE (i, 52)

[*p*]–[*v*] These 'pygmy' tools were set in wood as knives or saws; their blunted backs prevent them from splitting the haft. Types: [*p*], [*q*] (*England*), burin. [*r*] (*Crimea*), [*t*] (*Tunis*), lunate. [*u*], [*v*] (*France*), triangular. [*s*] (*Namur*), trapeze (transitional to early neolithic).

MAGLEMOSE CULTURE

[*w*] Harpoon; always with single row of barbs, and distinctive workmanship. *Kunda* (*Finland*).

CAMPIGNIAN AND KITCHEN MIDDEN CULTURES (i, 53)

[*x*] 'Transverse' arrow-head of flint, with cutting edge instead of point. *Vellereille-le-sec* (*Belgium*).

[*y*] Axe of flint, with butt more or less pointed, and squared sides. *Denmark.*

[*All from M. C. Burkitt Collection: drawn by Mrs Burkitt*]

BONE OBJECTS AND VARIOUS TOOLS

FEMALE FIGURES (i, 49, 50, 67)

[*a*] The 'Venus of Willendorf' (from a loess deposit in *Lower Austria*), a statuette of Upper Aurignacian age, carved in fine oolite limestone, and originally painted with red ochre. Eleven centimetres high. Note the negroid hair, and marked steatopygy (excessive development of fat), common among modern Bushman and Hottentot women.

[*b*] The 'Venus of Brassempouy' (*Landes*), carved in ivory. Note the prominent jaw and the treatment of the hair, or head-dress. Such figures are fairly common in Lower Aurignacian deposits, and show various degrees of steatopygy.

[*c*] The 'Venus of Laussel' (*Dordogne*), carved on a block of limestone which originally formed part of the entrance to the cave; in 'false relief' produced by cutting away the background around the outline only. As usual the face has no details, but the rest of the body is carefully studied. The woman holds a bison's horn in her right hand, perhaps 'the *cornucopiae* of the Aurignacians' (Sollas). The Laussel cave deposit is of Upper Aurignacian age.

ENGRAVINGS OF ANIMALS (i, 94; ii, 585)

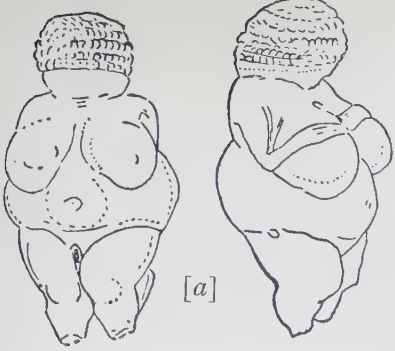
[*d*] Horse, in deep vigorous outline, on the vestibule wall of the cave *Hornos de la Peña* (*Cantabria*), of Aurignacian age. The outline encloses, rather than defines, the figure, as if traced round a projected shadow.

[*e*] Horse (hindquarters), from *Hornos de la Peña*, engraved on bone in the same style as [*d*], and found among Aurignacian deposits.

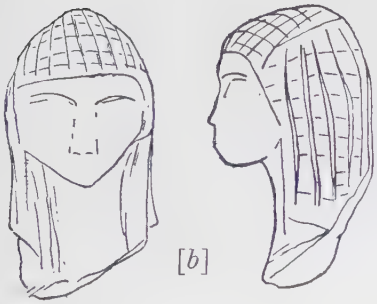
[*f*] Bison, engraved low down on the wall of the cave *La Grèze* (*Dordogne*), and completely buried with Solutrean deposits. The technique is that of [*d*] and [*e*] and the date therefore Aurignacian.

[*g*] Reindeer (or ibex) from the cave *Pair-non-pair* (*Gironde*), which was completely filled with Upper Aurignacian deposits. The style is primitive, and the date quite early Aurignacian.

[[*a*], [*b*], [*c*] from Burkitt, *Prehistory*, 1921, Pl. XXIX (after Obermeier); [*d*], [*e*], [*f*], [*g*] from the same, Pl. IX *a–d* (after Breuil)]

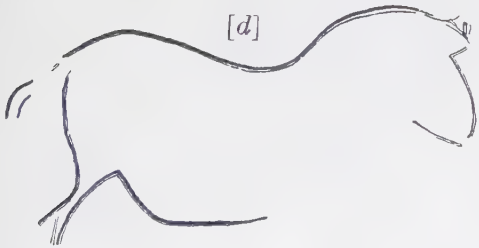


[a]



[b]

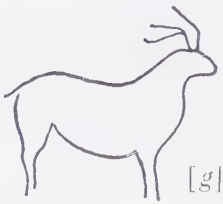
[c]



[d]

[e]

[f]



[g]

FEMALE FIGURES AND ENGRAVINGS OF ANIMALS

PALAEOLITHIC IMPLEMENTS

ILLUSTRATING TECHNIQUE AND TYPICAL FORMS

[*a*] 'Coup-de-poing,' to be held in the hand like a dagger; of Acheulian age (i, 46); shaped all over by 'feather-edged' flaking, with secondary 'step' flaking along the edges, which are sharp and straight. Excavated at *Duxford, Cambridgeshire.*

[*A. B. Cook Collection, Cambridge*]

IMPLEMENTS FROM EGYPT (i, 33)

[*b*] 'Ovate' implement of mahogany-coloured cherty flint deeply patinated; Lower Palaeolithic, from the desert near *Thebes, Egypt.*

[*c*] 'Coup-de-poing' of the same material, and from the same district as [*b*]; of Acheulian age; the butt is sharp, and the point has been broken off.

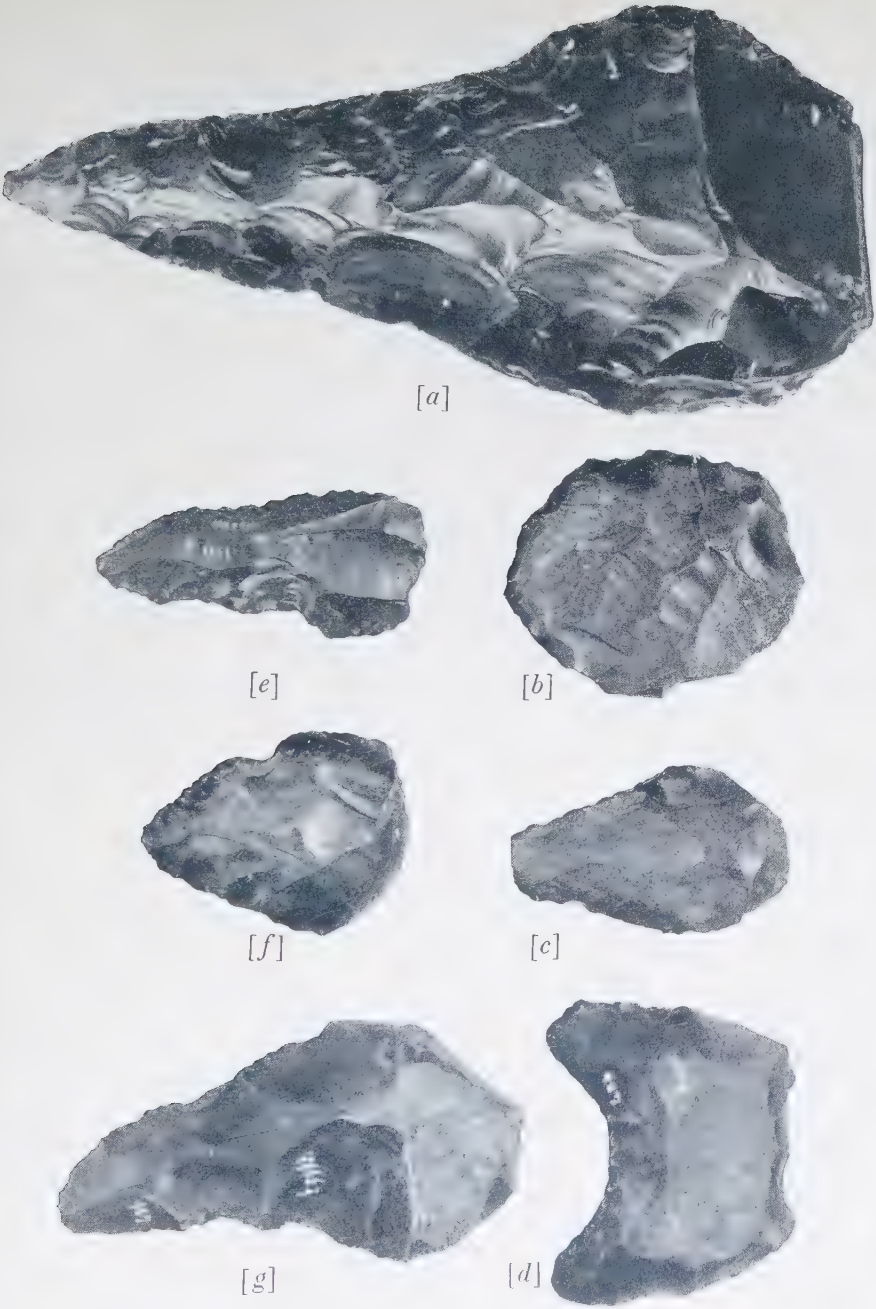
[*d*] 'Concave scraper' made from a flake of chocolate-coloured cherty flint; Lower or Middle Palaeolithic; from the same district as [*b*]; the concave edge has resulted from the removal of a single flake, and has been afterwards trimmed.

[*e*] 'Trimmed flake' of the same material, deeply patinated; from the same district; probably Mousterian; it shows faceted 'striking-platform,' bulb of percussion at middle of upper end, and rough trimming.

[*f*] 'Coup-de-poing' of the same material, deeply patinated; from the same district; Late Acheulian or Early Mousterian; the natural crust is preserved to form the rounded butt of the triangular blade.

[*g*] Rough 'pick' of the same material; from the same district; Lower or Middle Palaeolithic; only a few coarse flakes have been removed, leaving a blunt butt and much of the natural crust.

[[*b*]–[*g*] *are in the Ethnological Museum at Cambridge*]



PALAEOLITHIC TOOLS FROM CAMBRIDGESHIRE [*a*], AND THE NILE-VALLEY [*b*] TO [*g*]

PALAEOLITHIC PAINTINGS

[*a*] Polychrome picture of a reindeer from the cave *Font-de-Gaume* (*Dordogne*), in various shaded tints of ochre and umber, with occasional engraved lines. The style is that of 'phase 4' of Breuil's classification, in which the vigour of the shaded paintings of 'phase 2,' which was lost in the flat-wash treatment of 'phase 3,' is to some extent regained by the use of various colours (i, 94).

[*b*] Polychrome picture of a bison from the cave *Altamira* (*Cantabria*) in the same style as [*a*] but attempting more vigorous effects of relief (i, 94; ii, 585).

[Both from Burkitt, *Prehistory*, Pl. XVI, after tracings by Breuil]

[*a*] DRAWING OF A STAG, ALTAMIRA

[*b*] A BISON, ALTAMIRA

IMPLEMENTS TRANSITIONAL FROM PALAEOLITHIC TO NEOLITHIC TYPES

[*a*] 'Pick,' roughly chipped, and sharpened at one end. *Eriswell, Suffolk.*

[*b*] 'Celt,' completely 'polished' by rubbing, with convex edge, pointed butt, and oval cross-section. Early Neolithic in Western and Northern areas. *Reach Fen, Cambs.*

[*c*] 'Celt,' chipped and partially polished; butt rather sharp; section elliptical. Late Neolithic in Western area. *Burwell Fen, Cambs.*

[*d*] 'Celt,' mostly polished, sides flattened. Dolmen period in Northern area. *Sweden.*

[*e*] 'Celt,' partially polished; section rectangular. Passage-grave and Stone-cist periods in Northern area (i, 102). *Sweden.*

[*f*] 'Awl,' pointed by careful chipping. *East Anglia.*

[*g*] 'Sickle-blade,' carefully serrated, for insertion in wooden implement.

[*h*] 'Fabricator,' for general purposes, fashioned like [*a*] but more neatly. *Kentford, Suffolk.*

[*i*] 'Battle-axe' with perforated shaft-hole characteristic of the Northern area; this 'canoe-shaped' type is common in Jutland. Late Neolithic. *Denmark.*

[*j*]–[*l*] 'Arrow-heads': [*j*] With tang and wings. *Burnt Fen, Cambs.* [*k*] With tang but no wings. [*l*] Leaf-shaped. *Quy, Cambs.* Late Neolithic and Early Metal age.

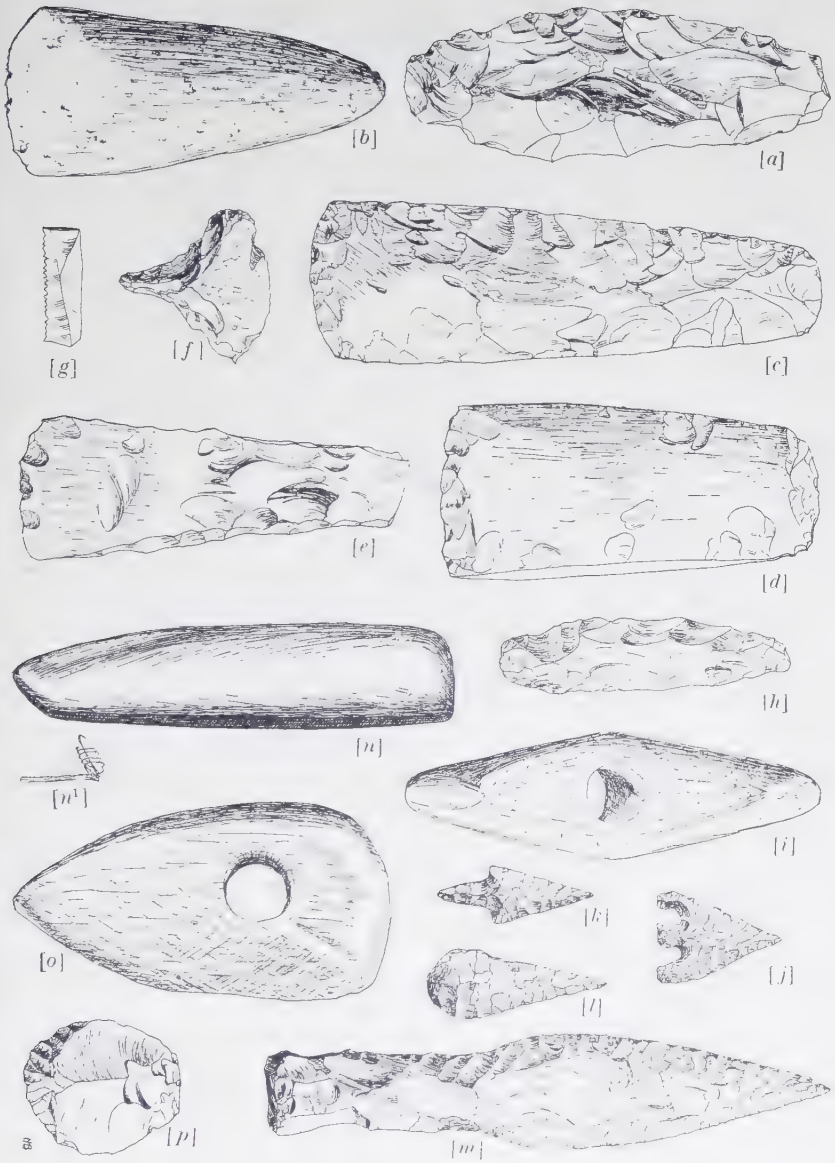
[*m*] 'Dagger,' skilfully chipped. Late Neolithic from the Northern area, where metal was introduced late and copied in flint. *Denmark.*

[*n*] 'Shoe-last' celt or 'hoe,' of fine grained greenstone, perhaps hafted as in [n^1] and used in agriculture. Neolithic in the Eastern area with pottery like [*a*], [*b*] (p. 20). *Austria.*

[*o*] 'Hammer-axe,' roughly smoothed, with drilled shaft-hole. Neolithic, common in the Eastern area (i, 73).

[*p*] 'Scraper,' finely chipped on a small regular blade. Common in Neolithic and Early Metal ages. *Grimes' Graves.*

[*All from M. C. Burkitt Collection: drawn by Mrs Burkitt*]



TRANSITIONAL TOOLS

LATE PALAEOLITHIC, TRANSITIONAL AND NEOLITHIC ART

PAINTED REPRESENTATIONS OF MEN, ANIMALS, AND IMPLEMENTS

[*a*], [*b*] Paintings from rock shelters in the *Sierra Morena, Spain.* Note the led horses, the dog, the bows and arrows (ii, 586). (*After Breuil.*)

[*c*], [*d*] Paintings from the rock shelter of *La Pileta, Spain.* Of various dates; the fish and naturalistic animals are Late Palaeolithic; the geometrical designs, Neolithic or Chalcolithic, in the Spanish 'third group' (ii, 587). (*After Breuil.*)

[*e*] Paintings from the rock shelter at *Esperança* in *Val de Jonco,* near *Arronches, Portugal.* The rhinoceros is older, perhaps Palaeolithic; the rest are in the Spanish 'third group.' (*After Breuil.*)

[*f*] Paintings from the rock shelter at *Peña Tú, Cantabria.* The human figures and punctated animals are in the Spanish 'third group.' The dagger with rivets copies a metal type. The coffin-shaped 'idol' resembles those engraved on megalithic tombs. (*After Cabré.*)

[*g*] Painted pebbles from the cave *Mas d'Azil*: compare p. 6 [*m*], [*n*]. Many of the symbols seem to be numerical, but their meaning is unknown (i, 50). (*After Obermeier.*)

[From Burkitt, *Prehistory*, Pl. XXXVI]

HUMAN FIGURES AND HORSES. PAINTED PEBBLES

NEOLITHIC AND BRONZE AGE INDUSTRIES

[*a*] Celt of hard stone, polished. Neolithic: from lake-dwellings (i, 72 *sqq.*; ii, 567) at *Robenhausen*, near *Zürich*.

[*b*] Celt of greenstone, polished and hafted in a socket of stag-antler, which in turn was inserted in a wooden handle. Neolithic.

[*c*] Harpoon of stag-antler, with sharp, widely spaced barbs, and attachment hole in base. Neolithic: from lake-dwellings at *Estavayer, Lake Neuchâtel.*

[*d*] Flint blade, finely flaked, and trimmed to end-scrapers. Late Neolithic or Early Metal age: from *Auvernier, Lake Neuchâtel.*

[*e*] Bracelet of bronze, of open-ended type, hollow on inside and ending in flattened ears. Late Bronze age (Period IV): from *Auvernier, Lake Neuchâtel.*

[*f*] Flint blade, finely chipped, set in a piece of stag-antler. Late Neolithic or Early Metal age: from *St Blaise, Lake Neuchâtel.*

[*g*] Pin of bronze with decorated head. Late Bronze age (Period IV): from *Auvernier, Lake Neuchâtel.*

[*h*] 'Whorl' or large bead of clay, perforated perhaps as a weight in weaving. Neolithic or Early Metal age: from the *Lake of Geneva.*

[*i*] Sickle of bronze with short tang for hafting: cast in an open mould like [*j*]. Bronze age: from *Auvernier, Lake Neuchâtel.*

[*j*] Sandstone mould for casting a sickle blade like [*i*]. Bronze age: from *Auvernier, Lake Neuchâtel.* [*a*] to [*j*] scale *c.* $\frac{1}{3}$.

[*k*], [*l*] Fragments of pottery engraved with spiral designs. Neolithic: from *Butmir* in *Bosnia* (i, 74).

[*Ethnological Museum, Cambridge*]

NEOLITHIC AND BRONZE AGE INDUSTRIES

TYPES OF NEOLITHIC AND BEAKER-AGE POTTERY

DANUBIAN CULTURES OF THE 'EASTERN AREA' (i, 73, 77)

[*a*], [*b*] Bowl and bottle probably imitated from gourd-vessels, incised with spiral and maeander patterns, with string holes for suspension. Danubian Period I. *Flambon, Alzey, Germany.*

[*c*] Bowl of more advanced design, with base, rim, and rectilinear patterns. Late in Period I. *Monsheim, Worms, Germany.*

[*d*], [*e*] Deep bowl and pedestal-vase of black polished clay, decorated with clay bosses, and sometimes 'encrusted' with designs in red, white or yellow clay-paint. Danubian Period II. *Jordansmühl, Germany.*

CULTURES OF THE 'NORTHERN AREA'

[*f*], [*g*] 'Globular amphora' types, with incised patterns. [*f*] *Schleswig.* [*g*] *Helmsheim, Baden.*

[*h*] Amphora with mature handles, and closely incised patterns derived from basketry. *Denmark.*

[*i*] 'Collar-flask' with vertical-rib decoration. *Denmark.*

[*j*] One-handled cup with rectilinear ornament. *Walternienburg.*

CULTURES OF THE 'WESTERN AREA' AND THE 'PILE DWELLINGS' (i, 72 *sqq.*)

[*k*] 'Tulip-vase' of black clay, polished, probably imitated from a leathern vessel; typical of the 'Michelsburg' culture on the upper Rhine, an offshoot of the Alpine 'Pile-dwelling' culture. *Bodman, Baden.*

[*l*] Pot of typical 'Pile-dwelling' fabric, with characteristic rim-ornament. *Bodman, Baden.*

[*m*] Cup-handle of typical 'Pile-dwelling' form. *Austria.*

[*n*], [*o*] Jug and ladle of 'Pile-dwelling' types. *Schüssenried, Würtemberg.*

[*p*] Rim of plate with typical 'Western area' ornament incised. *Camp de Chassy, Saône-et-Loire.*

'BEAKER-FOLK' CULTURE (i, 100; ii, 595 *sq.*)

[*q*] Typical 'Beaker' with form and ornament borrowed from basketry. *Wiltshire.*

[*r*] 'Handled-mug' of the same fabric; a rare and late form in England. *Northampton.*

[*All from M. C. Burkitt Collection: drawn by Mrs Burkitt*]

NEOLITHIC AND BEAKER-AGE POTTERY

[*a*] PREDYNASTIC GRAVE at *Maḥasna*, later than Sequence Date 60 (i, 248). The tomb had been partially plundered, but the legs are still seen to be in the contracted position (i, 238–9). On three sides the grave had a lining of wood about 4 centimetres thick. On the left are visible three vases placed outside the wooden lining in a hollow specially scooped out to accommodate them.

[*b*] PREDYNASTIC GRAVE at *Maḥasna*, not later than Sequence Date 61. The grave is roughly oblong and about 1·22 m. deep. The body is in the tightly contracted position on the left side and traces of matting were found over it (i, 239). Before the face is a pottery vase, and behind the neck two more, in one of which were found small balls of grain.

[*Photos Egypt Explor. Soc.*]

[*a*] PREDYNASTIC BURIALS [*b*]

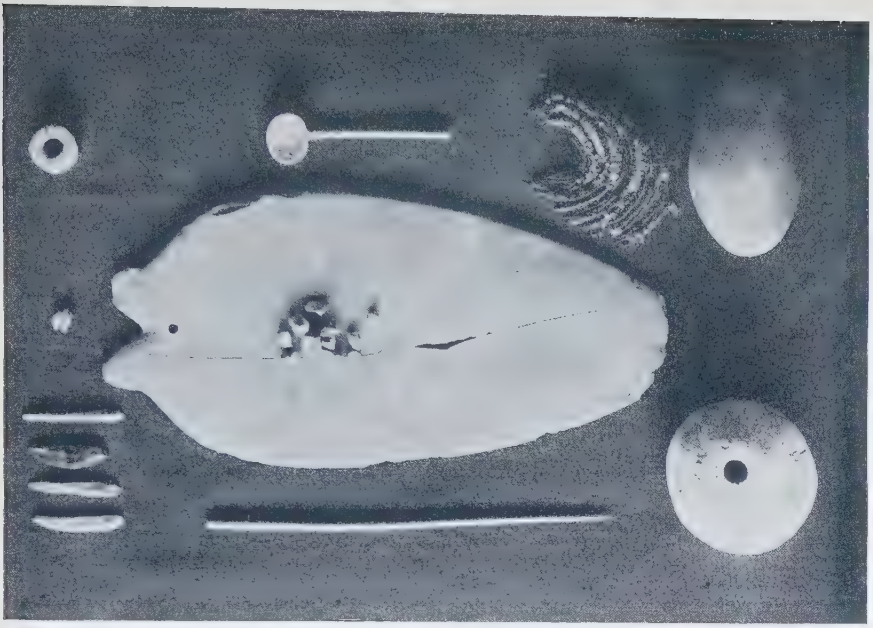
FLINT, COPPER, AND BONE IMPLEMENTS

[*a*] Typical group of objects (i, 241) from a predynastic tomb at *Abydos*. In the centre is a slate palette with lumps of malachite, and (in the right top corner) a brown pebble used for grinding these on the palette, four small and very sharp flakes, three of flint and one of obsidian, a small ivory ointment spoon, an ivory hair pin, a rough and incompletely drilled mace-head (?) of limestone (right bottom corner), and the remains of a basket. The tomb further contained a bead bag and a finger-ring of small carnelian beads. Height of palette 25 cm.

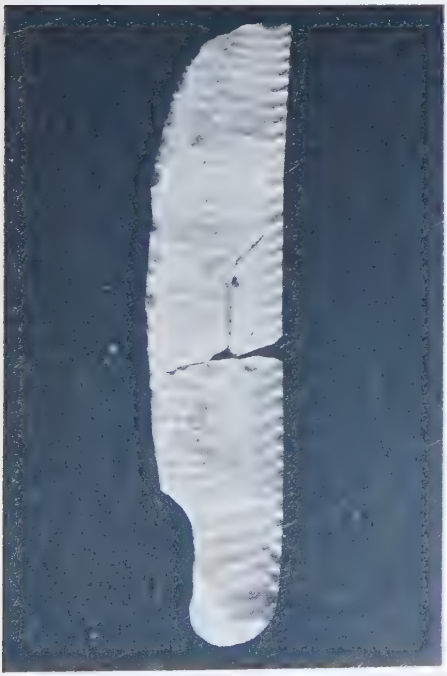
[*b*] Flint knife from *Abydos*, found in surface sand. Length 26·6 cm. To the left is the tang which fitted into an ivory or bone handle (cf. p. 26). The body of the knife shows the delicate ripple-flaking characteristic of the best predynastic flint work (i, 242, 571). The curved edge (uppermost in the picture) was originally worked to a sharp cutting edge by minute toothing: this edge, however, had been damaged or worn by use and a new and less delicate edge had been obtained by rough chipping.

[*c*] Copper objects (i, 242) from a predynastic grave at *Maḥasna*. Scale one-third. The small sickle-shaped knife at the top (*Cairo Museum*) still bore traces of a wooden handle. The object in the centre is a small shallow bowl. The implement at the bottom (*Metropolitan Museum, New York*) is a transverse spear-head. The apex forms the tang which fitted into the shaft and the curved base is the cutting edge. Both this and the lower halves of the two other sides are finely toothed, a technique doubtless borrowed from that of the well-known flints of the same form.

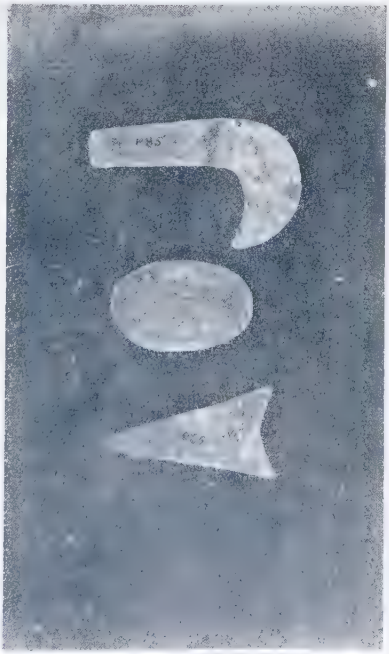
[*Photos Egypt Explor. Soc.*]



[*a*]



[*b*]



[*c*]

FLINT, COPPER, AND BONE IMPLEMENTS

GEBEL EL-'ARAK KNIFE-HANDLE

Ivory handle of a flint knife said to have come from *Gebel el-'Arak* and now in the *Louvre* (i, 252, 580 *sq.*). The figures are sculptured in very delicate relief. The two top registers on the one side (left in the plate) show a series of single combats between armed and unarmed men. Below are two rows of boats of entirely different types, to be associated probably with the two groups of warriors above. Between the boats lie a number of slain men. The hunter on the left of the upper line of boats holding the end of a leash belongs to the scene on the other side of the handle, from which he has been crowded out.

On the reverse (right) we see in the centre an elliptical boss pierced from end to end to take a cord or thong. Above is a bearded man in a long skirt and close fitting cap with rolled brim or turban, flanked in heraldic fashion by two lions. Below is a hunting scene with two hunters, one of whom is crowded out on to the other side of the handle, dogs leashed and unleashed, a lion and several animals of the wild goat type. Middle Predynastic Period. Compare the palette of Narmer, p. 78 [*c*] and the stele of Naram-Sin, p. 52 [*a*].

[*Journ. Egyptian Arch.* v, Pl. XXXII]

GEBEL EL-ʿARAK KNIFE-HANDLE

Examples of PREDYNASTIC POTTERY (i, 69, 242 *sq.*, 570 *sq.*, 579 *sq.*). The lack of handles and the tendency towards pointed forms which could never have stood upright are to be noticed. These two characteristics are to be explained partly by the fact that some of the vases were not made for everyday use but only to be buried in tombs, while those actually used could be stood upright in the sand and carried when necessary in a net of cord.

[*a*], [*b*], [*c*], [*d*] are of red polished ware ornamented with a black rim produced by an intentional irregularity of firing.

[*e*], [*f*], [*g*], [*h*], [*i*], [*j*] are of plain red polished ware.

[*k*], [*l*], [*m*] are of this same red polished ware with designs in a creamy-white paint, mostly geometrical, more rarely naturalistic.

[*n*], [*o*] are of a dull unpolished blackish-grey ware incised before firing with geometric designs which were often filled with a white substance to throw them into greater relief.

[*p*], [*q*], [*r*], [*s*] are of a pink or buff clay, often inclining to grey, with a smoothed but not polished surface, and two small ridges to help in lifting. These are the vases known as 'wavy-handled,' and the series of four well shows the change in form of both vase and handle on which the Sequence Dating (i, 247 *sq.*) was originally based.

[*t*], [*u*] are of the same material but bear designs in reddish-brown paint. Frequently these designs include a boat [*t*] (i, 580). [*u*] bears spirals and is a conventionalized imitation of a vase in pink breccia.

[*v*], [*w*] are large jars of rough pottery made of a coarse clay containing chopped straw.

[*From a coloured drawing, Egypt Explor. Soc.*]

PREDYNASTIC POTTERY

EGYPTIAN DEITIES

[*a*] Bronze group of Osiris, Isis and Nephthys (i, 331) from the *Serapeum*. In the centre is Osiris represented in the usual form (cf. fig. [*b*]). On the left is Isis wearing the disk between the cow's horns, and on the right Nephthys, whose head-dress consists of the signs with which her name is written. Height 155 mm. *Cairo Mus.* No. 39221.

[*b*] Bronze figurine of Osiris. He is dressed as usual in the winding-sheet and carries the crook and the flail, signs of kingship (i, 333). His head-dress is that known as the *atef* and consists of the white crown of Upper Egypt flanked by two ostrich feathers. Height 292 mm. *Cairo Mus.* No. 38258.

[*c*] Bronze figure of Amon (i, 301, 322). The god, who is advancing with left foot foremost, is clad in a short pleated kilt. On his head he bears a low cylindrical cap with outcurving sides, surmounted by the sun's disk and two straight upright feathers. The left hand probably held a sceptre, and in the right still remains a fragment of some object, probably the sign of life Round his neck is shown a triple string of beads forming a collar. Height 398 mm. *Cairo Mus.* No. 38003.

[*d*] Seated statue of Isis (i, 331 *sq.*) in black basalt. She wears a long close-fitting shift almost to the ankles and her right hand holds the sign of life. Her head-dress consists of the kerchief, to which is attached the uraeus-snake on the forehead, surmounted by the disk and horns. Dedicated, as the inscription tells, to an 'overseer of royal scribes' Psammetichus. Height 90 cm. *Cairo Mus.* No. 38884.

[*All from Catal. Général du Musée du Caire*]

[*a*]

[*b*]

[*c*]

[*d*]

EGYPTIAN DEITIES

EGYPTIAN DEITIES

[*a*] Pair of statuettes in bronze representing the gods Horus and Thoth (i, 328, 331). Horus has the head of a falcon, Thoth that of an ibis. Each wears the pleated kilt and a pleated head-cloth or wig. Each also holds in his left hand the small libation vase called *ḥes* while his right is uplifted over it. The two gods are here represented purifying the dead by means of a libation of water. This scene was enacted in the funeral ceremony by two priests wearing masks representing the two deities respectively. Height 108 mm. *Cairo Mus.* No. 39250.

[*b*] Statue of Ptaḥ (i, 272 *sq.*) in yellow sandstone. The god is represented as a mummy holding with both hands a sceptre composed of the symbols of life, prosperity, and stability. Over his shoulders lies a complicated collar of beads. The head is covered with a simple skull-cap. The inscriptions record the granting by the god of 'millions of *sed*-festivals' to King Ramses II. Height 3·25 metres. *Cairo Mus.* No. 38429.

[*c*] Bronze statuette of Anubis from the *Serapeum*. The god is shown in human form but with the head of a jackal (i, 322). He wears the pleated skirt and head-cloth. The left hand held the sign of life and the right hand a sceptre. Height 168 mm. *Cairo Mus.* No. 38521.

[*All from Catal. Général du Musée du Caire*]

[a]

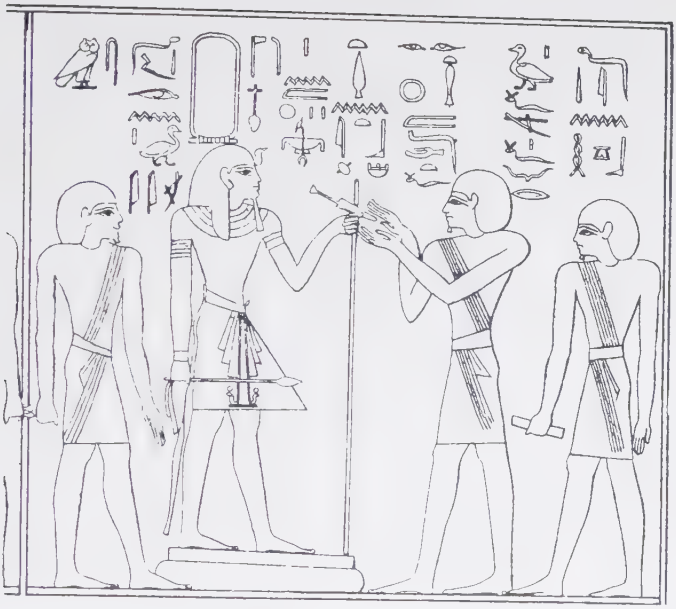
[b]

[c]

EGYPTIAN DEITIES

Opening the mouth of a statue with an instrument in the form of a chisel. THE RITE OF OPENING THE MOUTH was performed on mummies, statues, and figures intended for magical purposes, in order to endow them with the senses and powers of living beings. The ceremony played a very important part in the funerary service and consisted of a long series of rites among which the touching of the mouth of the mummy with various adzes and other tools, including a chisel, was the most important (i, 336).

[*Journ. Egyptian Arch.* x, p. 55, fig. 5]



RITE OF OPENING THE MOUTH

THICK PAINTED WARE OF SUSA

[*a*] Pottery sherds from *Eridu* of black painted designs on buff or greenish clay; occasionally the designs are in red and white also. This pottery belongs to the class known as 'thick painted ware of Susa,' *circa* 3200 B.C. The designs are usually geometrical, chequer pattern and hatch work. Realistic designs, like the scorpion, frog and palm leaf, are rare. At Jemdet Nasr the Oxford and Field Museum Expedition excavated a large number of perfect specimens of both monochrome and polychrome (black and red on yellow slip), and hundreds of fragments, often nearly complete. Good specimens were also found at Tell-'Obeid by the British Museum and University Museum Expedition (i, 362, 578 *sq.*).

[*Archaeologia*, 1920]

POTTERY FROM SUSA

[*b*] On this photograph are shown two classes of early painted vessels from *Susa*. The six vases and goblets on the left represent the thin elegant monochrome ware, black geometrical designs on light grey surface. These pots are of a much finer type than the thick polychrome ware represented by the large jar and cover on the right, which belongs to the same class as the painted pottery of early Sumer. At Susa the designs on the thick ware, done in red and black, are usually realistic. On the other hand the same thick pottery of the Sumerians is almost exclusively geometrical (i, 361–3, 578 *sq.*).

[*Délégation en Perse*, XIII]

[*a*] POTTERY FROM ERIDU

[*b*] POTTERY FROM SUSA

THE MINOR ARTS

[*a*] A stone tablet found in the debris of the palace at *Kish* (cf. p. 44 [*a*]). It is admittedly the oldest known example of the early pictographic Sumerian writing (i, 371). Cf. S. Langdon, *Excavations at Kish*, pp. 99–101. Scale $\frac{1}{1}$.

[*Photo Prof. Langdon*]

[*b*] Asphalt bas-relief of a head, showing the tonsure of the early Elamites and Sumerians (i, 373). The head represents the period when the cheeks and lips only are shaven, the beard and hair being plaited, and the same style obtained among the early Sumerians. See *Découvertes en Chaldée*, Pl. XLVII, Socle, beard on the left.

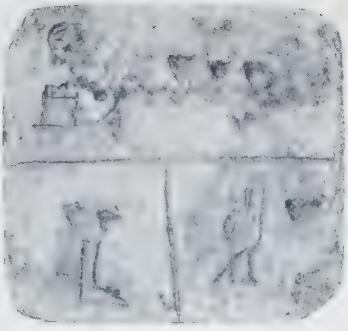
[*c*] Crouching lion in asphalt from *Susa*, with hair indicated in geometrical style, characteristic of the early designs, painted on pottery. The energetic rendering of the savage nature of the lion shows a striking resemblance to early Sumerian delineations of lions. See Heuzey, *Catalogue des Antiquités Chaldéennes*, p. 82.

[*Délégation en Perse*, Pl. XXXVI; *Revue d'Assyriologie*, v]

[*d*] Circular bas-relief from lowest stratum at *Lagash*, showing a procession of warriors (?) meeting; at the centre two chieftains each heading a procession. On the left the chieftain and his men all wear the tonsure of the very early period, described under [*b*] above. On the right the chieftain and his followers (with one exception) all have clean-shaven faces, and some of them even have shaven heads. The monument, now in the *Louvre*, is unique in that in one piece of sculpture the three stages of tonsure are shown (i, 364).

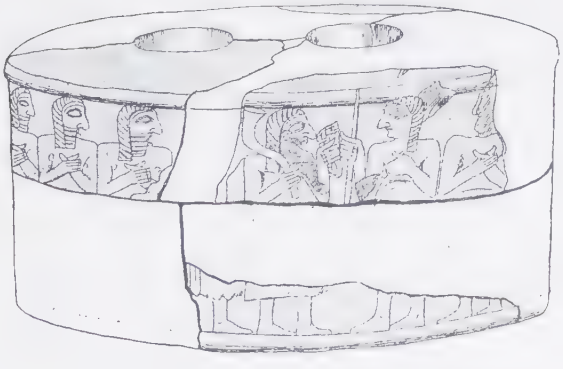
[*Revue d'Assyriologie*, v, p. 42]

[*b*] ASPHALT HEAD, SUSA



[*a*] EARLIEST PICTOGRAPHS

[*c*] LION, SUSA



[*d*] PEDESTAL FROM LAGASH

[*a*], [*b*], [*c*], [*d*] Four EARLY SUMERIAN SEALS, showing the legend of Etana, thirteenth king of the first dynasty after the Flood, which had its capital at Kish. He is said to have ascended to heaven on the wings of an eagle, and is called a shepherd in the dynastic lists, and in the long Semitic poem called 'The Legend of Etana'; his ascent to heaven is said to have been a quest for the 'plant of birth-giving.' The principal designs common to all seals of this legend are the dogs and flocks which the shepherd leaves on earth in his ascent to heaven (i, 366).

[*Journ. Egyptian Arch.* VII]

[*e*] The photograph shows the seventh and eighth columns of the famous WELD DYNASTIC PRISM. At the end it is signed by the scribe Nur-Ninsubur, who brings his chronology down to the end of the last king but one of the Isin dynasty, that is to the year 2098 B.C. The prism has four sides, each carrying two columns, and contains the lists of dynasties which ruled before and after the Flood, omitting the dynasty of Ellasar, which was contemporary with the Isin dynasty. Here the ante-diluvian period is given as 241,200 years (eight kings and five capitals). On the reckoning of this chronological tradition the Flood occurred about 34,600 B.C. Copy and edition in *Oxford Editions of Cuneiform Texts*, II (i, 365). See also *Additions and Corrections*, pp. 1–2 (and i, 2nd ed. p. xiii *sq.*). Scale *c.* $\frac{2}{3}$.

[*Photo Ashmolean Museum*]

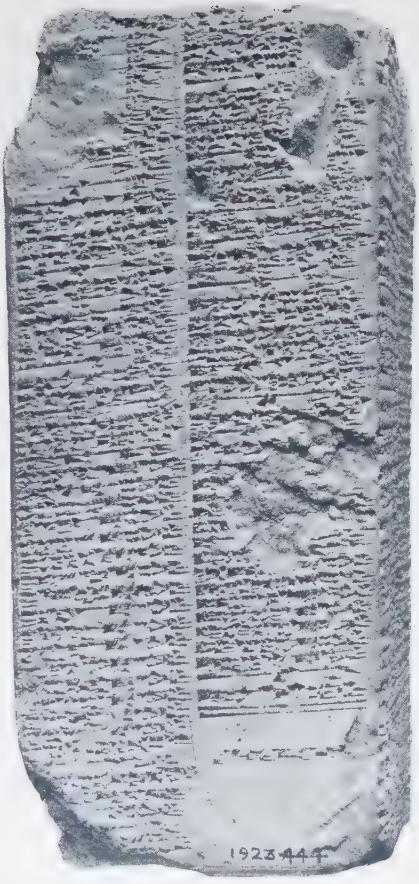
[*a*]

[*b*]

[*c*]

[*d*]

FOUR SEALS WITH ASCENT OF ETANA



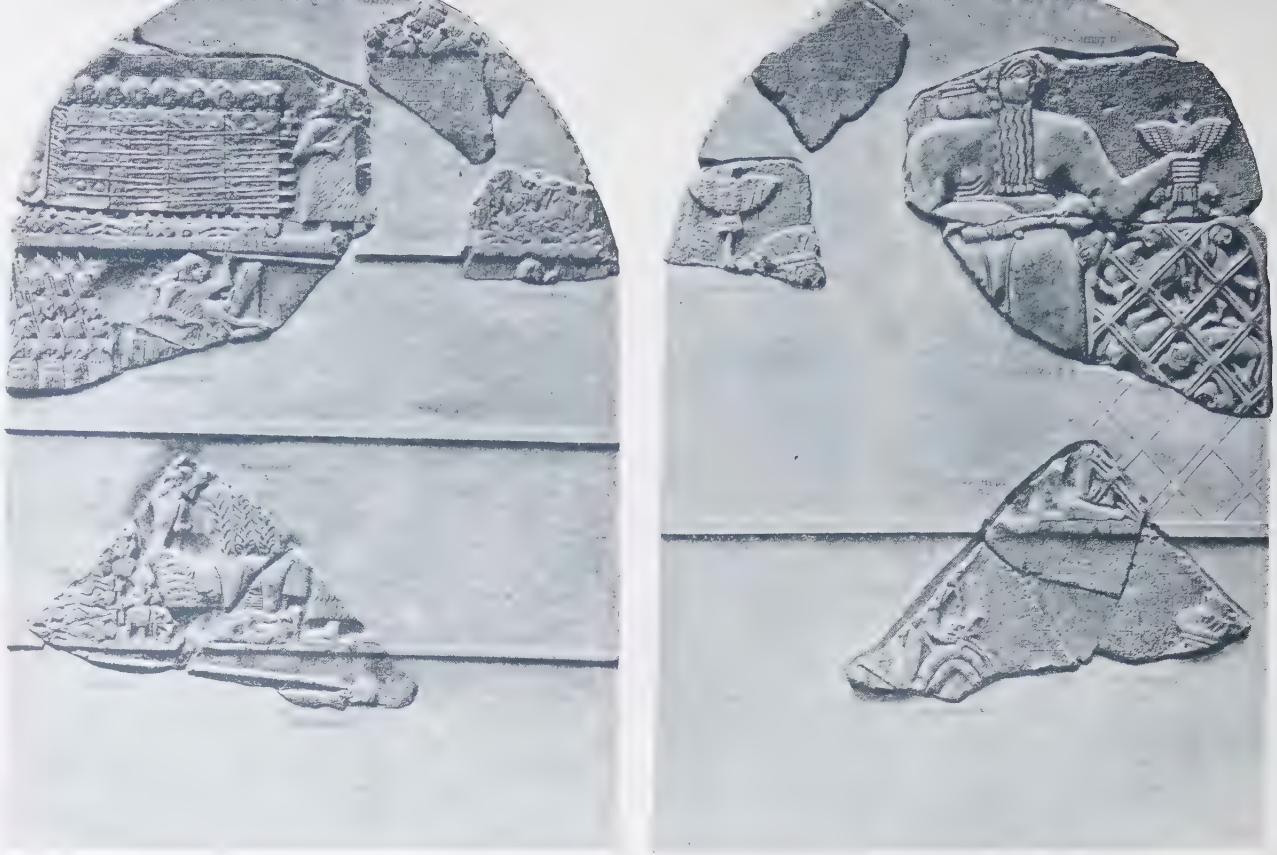
[*e*]

THE WELD DYNASTIC PRISM

THE STELE OF THE VULTURES

[*a*], [*b*] The fragmentary remains of the two sides of a large stone stele of Eannatum, *patesi* of Lagash, *circa* 2850 B.C., now in the *Louvre*. It is commonly known as the STELE OF THE VULTURES from the fragment at the top of face [*a*], which represents vultures preying upon the fallen enemies of Lagash. The monument depicts in registers various aspects of Eannatum's victory over the neighbouring city Umma. 'Over the people of Umma I, Eannatum threw the great net of Enlil,' is a phrase of the historical inscription inscribed in vacant spaces of the bas-relief, and on face [*b*] the *patesi* is shown holding the heraldic emblem of Lagash (the lion-headed eagle grasping with his talons two lions *dos-à-dos*) over a net in which his foes are imprisoned. On face [*b*] is seen the fore-part of a four-wheeled chariot, of which a perfect painted model was found at Kish. On face [*a*] two registers show the *patesi* leading his troops to battle on foot, or in a chariot, to which is attached on the left side of the mud-guard a holder for battle-axe and javelins, as on the Kish model. At the bottom of this face is a fragment representing the burial of the fallen warriors of Lagash, neatly placed in a great heap. At the side is a damaged scene, the sacrificing of a bull, and the pouring water into two jars from which spring plants. The monument, which is in the *Louvre*, is to be compared with the great stele of Ur-Engur (or rather, as the name is now read, Ur-Nammu), found at Ur (i, 380, 584).

[*Restitution Matérielle de la Stèle des Vautours*]



[*a*] [*b*]

THE STELE OF THE VULTURES

ARCHITECTURE

[*a*] The great court of the palace of the early kings of *Kish*. The remarkable feature of this court is the alcoved wall on the east, which is pierced by a fine flight of steps, flanked by a series of receding buttresses. These buttresses have the T-shaped decoration characteristic of all succeeding Sumerian and Babylonian wall decoration. The northern wall of the court consists of a low sleeper wall on which stands a row of massive brick pillars, and a long hall in the interior of the palace has a similar wall and pillars. These pillared walls date from the early plano-convex period and are the only known examples of the pillar in Sumero-Babylonian architecture (i, 394).

[*Photo by Mr Mackay supplied by Professor Langdon*]

[*b*] The court of the palace at *Nippur* has rows of pillars similar to the pillared walls of Kish, but Hilprecht states definitely (*Explorations in Bible Lands*, pp. 340 *sqq.*) that the building is *Parthian*, and denies that an early Sumerian date can be assigned to the building. The illustration, therefore, cannot be safely utilized to illustrate Sumerian and Babylonian architecture; it is used here for comparison only.

[*Photo Pennsylvania University Museum*]

[*a*] COURT OF PALACE AT KISH

[*b*] COURT OF PALACE AT NIPPUR

ARCHITECTURE

[*a*] The ziggurat or stage-tower of the temple of the war god Ilbaba at *Kish*, seen in the background, is one of the best-preserved monuments of its kind in Mesopotamia. The north-east face is shown here, and a chamber of the adjoining temple, period of Nebuchadrezzar: a brick platform leading up to an altar was also found. Around the tower runs a corridor, communicating with chambers in the temenos platform. Beneath the late Babylonian reconstruction lies the better-made temple of Samsu-iluna and Hammurabi, and below that traces of the old Sumerian temple built with plano-convex bricks have been found. The tower, as left by the kings of the first Babylonian dynasty, had seven stages. Its ruins now rise only 24·4 metres above plain level. It is orientated with corners to the cardinal points, and is rectangular, 56·4 × 60·4 metres (i, 394).

[*Photo Professor Langdon*]

[*b*] South-west face of a building excavated at *Erech* by Loftus, showing recesses with seven attached semicircular half-columns, similar to the mural decoration of the south-west face of the sunken court discovered by the joint British Museum and Philadelphia Expedition at Ur. 63 metres long. Above each group of columns, separated by a narrow band, is a stepped recess 53 centimetres deep, surmounted by two crescents. On each side of this recess is a chasing containing an attached semicircular half-column. The entire façade is white-washed as at Ur. Period uncertain, but not early (i, 397).

[Loftus, *Chaldea and Susiana*, p. 174]

[*a*] ZIGGURAT AND TEMPLE OF ILBABA, KISH

[*b*] FAÇADE OF PALACE AT ERECH

SUMERIAN IMPLEMENTS AND SEALS

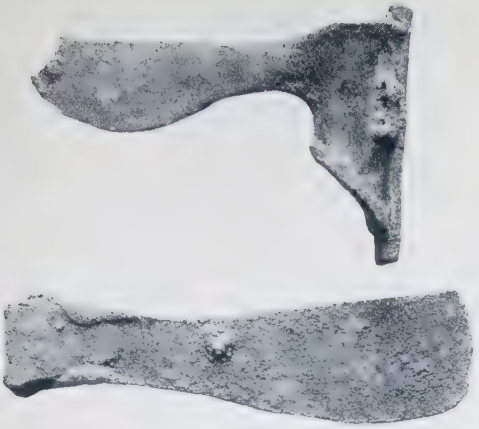
[*a*] Copper axes found in graves of the cemetery at *Kish*. The old palace (cf. p. 44 [*a*]) was abandoned about 3000 B.C. and used as a cemetery to the times of Sargon of Agade. The objects shown are all from 'mat burials' found in this cemetery. The axes illustrated here are made from one piece of copper, and a similar axe is seen on [*b*] at the left (i, 578). In the *Field Museum, Chicago*. Scale *c.* $\frac{1}{5}$.

[*b*] Two copper razors, a dagger with riveted wood handle plated with silver, a copper hairpin with lapis lazuli boss and a copper axe (i, 578). In the *Ashmolean Museum, Oxford*.

[*c*] From the right, a copper weapon made in the shape of a chopper with thick back and protection to secure the weapon to a handle; two daggers with stems to be driven into the handle; a fragment of a handle made of glazed pottery, formerly blue in colour; a spiral groove is made in the paste to take a black bitumen filling (i, 578). In the *Field Museum, Chicago*.

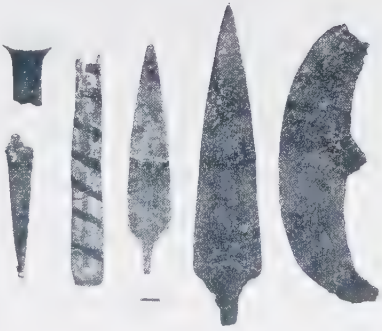
[*d*] to [*h*] Impressions from five seals of the early period. [*g*] shows two deities sitting on either side of a flower-pot, from which springs a small tree, conventionally represented by geometrical lines. The seal [*d*] in two registers, triangles with dots, is also a good example of the geometrical style (i, 376). *Bagdad Museum*, and *Field Museum, Chicago*. Scale *c.* $\frac{5}{7}$.

[*Photos Professor Langdon*]

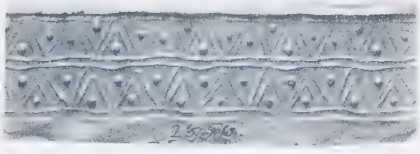


[a]

[b]



[c]



[d]

[e]

[f]

[g]

[h]

SUMERIAN IMPLEMENTS AND SEALS

[*a*] Stone statuette, in the *Louvre*, of MANISHTUSU, son of Sargon, king of Agade. The eyes are inlaid with white shell and lapis lazuli. The cheeks and lips are unshaven and the features are Semitic. The figure was found at *Susa* and is dedicated to Naruti, a deity of that city, by an official, Ashshub. The statue is of special interest as the only known portrait of this famous king; the conditions in which it was found, as well as the inscription, prove that Elam was a province of the empire of Agade (i, 409).

[*Délégation en Perse*, X, Pl. I]

[*b*] THE OBELISK OF MANISHTUSU found at *Susa*, engraved with the most important Semitic inscription of the early period, is invaluable for the study of Semitic philology and phonetics. Its contents are fully discussed in the text (i, 411). In the *Louvre*. Height 1·40 metre.

[*Délégation en Perse*, I, Pl. IX; II, pp. 1–52]

[*a*] BUST OF MANISHTUSU

[*b*] OBELISK OF MANISHTUSU

BAS-RELIEFS OF NARAM-SIN

[*a*] Sandstone stele 2 metres high, 1·05 metres broad, varying in thickness between 18 and 35 cm. Bas-relief of Naram-Sin of Agade depicting his campaign in Lulubi. The monument is recognized as the finest sculpture produced at any time or by any people in Western Asia, and reveals Egyptian influence. The original Semitic inscription was almost entirely effaced by a later king of Elam, Shutruk-Nakhkhunte, who inscribed it again with a text in Elamitic recording the taking of the monument to the land Hapirti, where it was dedicated to the god In-Shushinak (i, 417, 581, 584). In the *Louvre*.

[*Délégation en Perse*, I, Pl. X; *Semitic text*, II, p. 53; *Elamitic text*, III, p. 40. See also for Egyptian influence, *Journal of Egyptian Archaeology*, VII, p. 140 and Pl. XXI]

[*b*] Basalt bas-relief of Naram-Sin, from *Diarbekr* in *Armenia*, now in the *Constantinople Museum*. The tonsure and features agree generally with those of the statuette of Manishtusu (p. 50 [*a*]). The long striated robe, which hangs in flounces from the left shoulder, is identical with that worn by deities on the bas-relief of Gudea (p. 56 [*b*]). See Walter Reimpel, *Geschichte der babylonischen und assyrischen Kleidung*, pp. 29–30. On the conical helmet worn by the king, see Louis Speleers, *Le Vêtement en Asie antérieure ancienne*, p. 37. The Semitic inscription is damaged and gives no historical information (i, 417).

[Ed. Meyer, *Sumerer und Semiten*, Pl. III]

[*b*] BAS-RELIEF OF NARAM-SIN

[*a*] STELE OF VICTORY
OF NARAM-SIN

CYLINDER SEALS

[*a*] Large white marble cylinder seal, with violet spots, from *Lagash*. Central scene, two human-headed bulls standing on their hind legs, *dos-à-dos*, and seized at the rumps by the lion-headed eagle. On the right Gilgamesh seizes the bull by the forefeet and mane. On the left another scene of combat between Gilgamesh and a natural bull, crossed by a lion which attacks a hero. Between these two scenes is a small design of the sun-god rising from the eastern hills. A small cartouche has $^{d.}$*Nin-sun* (i, 413). Scale $\frac{1}{1}$.

[Louis Delaporte, *Cylindres du Louvre*, Pl. IV, and description, with literature, pp. 7–8]

[*b*] Large grey alabaster cylinder seal from *Lagash*. A deity with multiple horned tiara, clad in the flounced shawl of the Gudea period, makes a gesture towards two curious symbols, and a tall post on which stands a pot. The inscription states that the seal is dedicated to $^{d.}$*Edin-mu-gi*, a minister of the god *Girra*, by *Ur-*$^{d.}$*Lugal-edin-na* the physician. This physician lived in the time of Ur-Ningirsu, son of Gudea, and two other monuments of the period refer to him. See *Revue d'Assyriologie*, XVII, p. 51 (i, 427).

[*Ibid.* Pl. V, 4, and description, with literature, p. 10]

[*c*] Green serpentine cylinder seal depicting a worshipper led into the presence of a seated deity by his goddess. This so-called processional scene of private devotion is found not later than the twenty-fourth century. See Langdon, *Gesture in Sumerian and Babylonian Prayer*, J.R.A.S. 1919, pp. 545 *sqq*. The seal is dedicated to Gudea, by Abba the scribe, who is bearded, and apparently a Semite (i, 427, 433). Pierpont Morgan Coll., *New York*.

[W. H. Ward, *Cylinders, etc. in the Pierpont Morgan Coll.*]

[*a*] SEAL, TIME OF NARAM-SIN

[*b*] SEAL, TIME OF GUDEA

[*c*] SEAL, TIME OF GUDEA

THE AGE OF GUDEA

[*a*] A fine limestone head of a Sumerian of Lagash, period of Gudea, showing the delicate and refined features of the Sumerians of the classical period. The inward sloping axis of the eye, the thin straight nose and artistic lips, reveal the racial type of this talented people. The head, in the *Berlin Museum*, is broken from the body of a statuette. (Cf. Ed. Meyer, *Sumerer und Semiten*, Pl. VI.)

[*Photo Berlin Mus. Vorderasiat. Abt.*]

[*b*] Fragment of a limestone stele, bas-relief from *Lagash*, representing Gudea led into the presence of the seated deity Ningirsu, by his god Ningishzida, from whose shoulders spring the heads of two mythical serpents. Gudea wears a fringed mantle and carries a palm branch. His figure is made smaller than those of the deities to show his inferiority. The god Lugal-kurduk precedes Ningishzida and behind the seated god stands an attendant deity. This attendant deity has shaven lips and cheeks, whereas the two gods who precede Gudea wear heavy moustaches, a distinction difficult to explain. *Berlin Museum* (i, 432). (Cf. Ed. Meyer, *Sumerer und Semiten*, Pl. VII and p. 43.)

[*Photo Berlin Mus. Vorderasiat. Abt.*]

[*c*] Seated diorite statue of Gudea, *c.* 1 metre high, now in the *Louvre* and known as statue B, as described in the text. On the lap of the *patesi* lies a large rectangular tablet on which is drawn the ground plan of a building with six gates. The buttresses have the recess decoration found in actual excavations of buildings of the period. On the fore-edge of the tablet is a linear measuring ruler and an instrument in shape of a willow leaf at the left edge. The statue carries an inscription in nine columns (i, 428). (Cf. Heuzey, *Catalogue des Antiquités Chaldéennes*, No. 45.)

[*Photo Giraudon, Paris*]

[*a*] SUMERIAN HEAD

[*c*] GUDEA THE ARCHITECT

[*b*] BAS-RELIEF OF GUDEA

[*a*] Small diorite ovoid WEIGHT marked "5 exact *mana*," and inscribed with name and titles of Gimil-Sin. It weighs 2·510 kilogrammes + 975 milligrammes, proving that the *mana* of the period equals about 500 grammes (i, 458). Present locality not known.

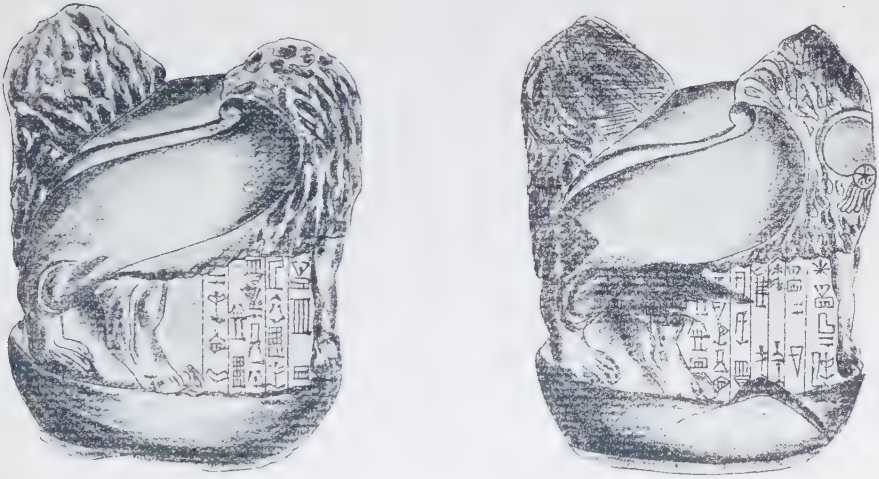
[*Revue d'Assyriologie*, v, p. 57]

[*b*] Marble MACE-HEAD engraved with two lions pursuing each other heads to tails. Dedicated to the goddess Ninuru-a-mugub by two officials with a prayer for the life of Dungi. Found at Susa (i, 437, 582). Present locality not known.

[*Délégation en Perse*, XIV, p. 22]

[*c*] CYLINDER SEAL of green schist 50 mm. long. One of the oldest inscribed objects known in the history of Assyriology, first published by Ker-Porter in 1821, from a drawing made at Bagdad, and finally secured by the *British Museum* (No. 89126). Text first published in Inscr. Rawlinson I, No. 10 (1861) and first reproduced by Ménant, *Glyptique Orientale*, Pl. IV, No. 2, and its history described, *ibid.* pp. 129–130. See Thureau-Dangin, *Sumer. u. Akkad. Königsinschr.* p. 188 n. Seated figure of Ur-Engur (or rather, as the name is now read, Ur-Nammu), first king of the last dynasty of Ur. Khashhamer, *patesi* of the city Ishkun-Sin, is represented being conducted into the presence of the deified king by his goddess, and behind him stands the interceding mother goddess. The back support of the king's throne is an imitation of a bull's leg. In the field above is a symbol of Nannar, the god of the new moon (i, 436, 453).

[*a*] 5-MANA WEIGHT, TIME OF GIMIL-SIN



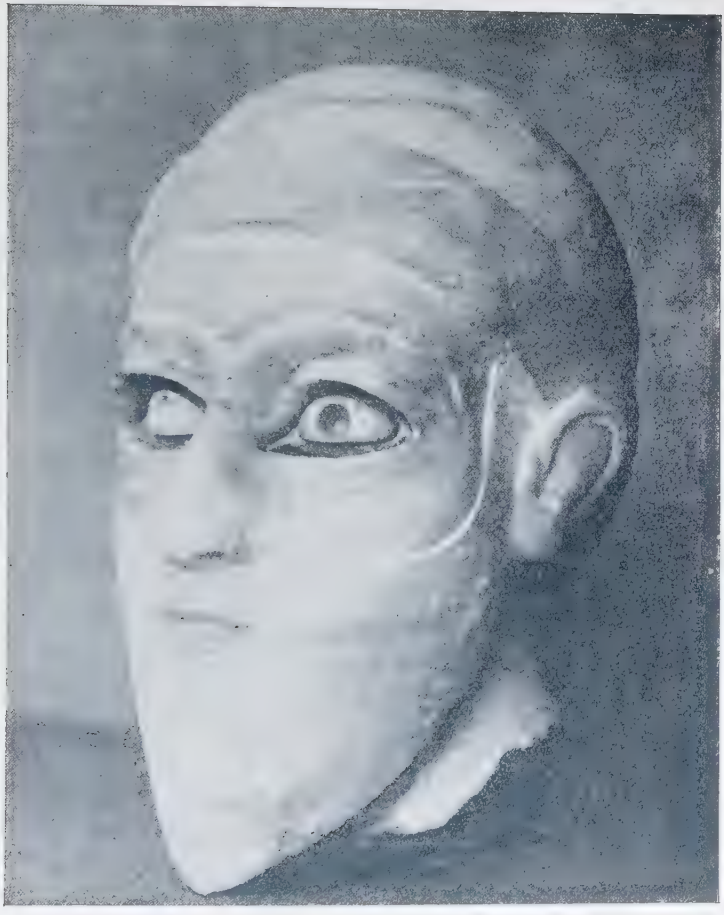
[*b*] MACE-HEAD WITH NAME OF DUNGI

[*c*] CYLINDER, TIME OF UR-NAMMU (ENGUR)

THE HEAD OF A SEMITE

Early head of a statue of a Semite found by the American Expedition to Bismya in Babylonia (see E. J. Banks, *Bismya*, p. 256). The racial contrast between the Sumerians and Semites, the two peoples who occupied early Babylonia, is most marked, one of the distinguishing signs being the different methods of arranging the hair and beard (i, 364). See pp. 38 [*b*], [*d*]; 54 [*c*]; 56 [*a*], [*b*]. The head-dress is a turban with a broad band like that on the head of the Semite Hammurabi (cf. p. 66). The nose is typically fleshy and arched; the eyes are inlaid like those of Manishtusu (p. 50 [*a*]). Present locality not known.

[*G. P. Putnam's Sons, New York*]



A BEARDED, ALABASTER HEAD OF A SEMITE

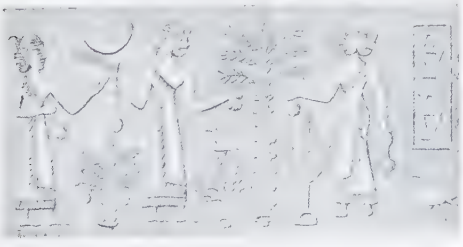
[*a*] CLAY SICKLES (prehistoric) and uninscribed nails from *Eridu*, *Abu Shahrein*. The sickles (i, 497, 542) are baked hard, and could certainly have been used for reaping, and it may be that in a land where stone and metal are rare they were as much for actual as for ritual or funerary use. The nails, which appear always to be bent up at the point, may be the forerunners of the inscribed (straight) clay cones, inserted in walls (see Woolley, *Antiquaries' Journal*, 1925, p. 351).

[Campbell Thompson, *Archaeologia*, LXX, Pl. VII, A]

[*b*] Scene from a cylinder seal in the Museum at *the Hague* (Ménant, *Cat. des Cyl. orientaux*, Pl. III, No. 14), representing the DATE-HARVEST (i, 499). The palm-trunks have been trimmed in the same way as to-day, the lower branches being cut off. In between the palms grow other fruits, *e.g.* probably pomegranates.

[Maspero, *Dawn of Civilization*[5], p. 555]

[*a*] CLAY SICKLES FROM ABU SHAHREIN



[*b*] CYLINDER: PLUCKING DATES

ERIDU AND CARCHEMISH

[*a*] The ziggurat of *Eridu* (*Abu Shahrein*). It is built of a core of sundried bricks faced with burnt brick, and belonged to the Temple of Enki, parts of which were restored or built by Ur-Nammu, Bur-Sin, and Nur-Adad (or Nur-Immer) (i, 399).

[Campbell Thompson, *Archaeologia*, LXX, Pl. V, B]

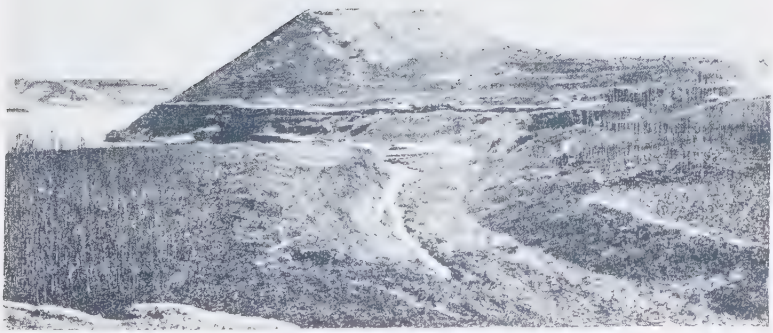
[*b*] The citadel of *Carchemish* from the north (i, 135, 467; iii, 159 *sq.*). The meeting-point of Babylonian, Assyrian and Hittite cultures.

[*c*] The citadel of *Carchemish* from the north-west.

[Hogarth, *Carchemish*, I, frontispiece]

[*a*] ZIGGURAT OF ABU SHAHREIN (ERIDU)

[*b*] CARCHEMISH



[*c*] CARCHEMISH

STELE OF HAMMURABI

The top of the stele of Hammurabi's great Code of Laws found at *Susa* and now in the *Louvre*. The scene shows Hammurabi receiving the Code from the Sun-god (*Délégation en Perse*, VII, Pl. V) (i, 492 *sq.*, 516). The god is seated on a throne, wearing a flounced robe; his feet are on a footstool apparently symbolizing the mountains (cf. p. 218 [*b*] below), and rays are visible behind his shoulders. Hammurabi is wearing a long robe, with the right arm and shoulder bare, and his upper lip, in accordance with the custom of the time, is clean shaven. It should be added here that the date of his accession is now held not to be 2123, as given in the first edition of the *C.A.H.*; the beginning of the first Babylonian dynasty is now taken to be either 2169 (Langdon, following Fotheringham) or 2057 (Weidner) or 2049 (Kugler).

[*Photo Giraudon, Paris*]

TOP OF STELE OF HAMMURABI

BABYLON

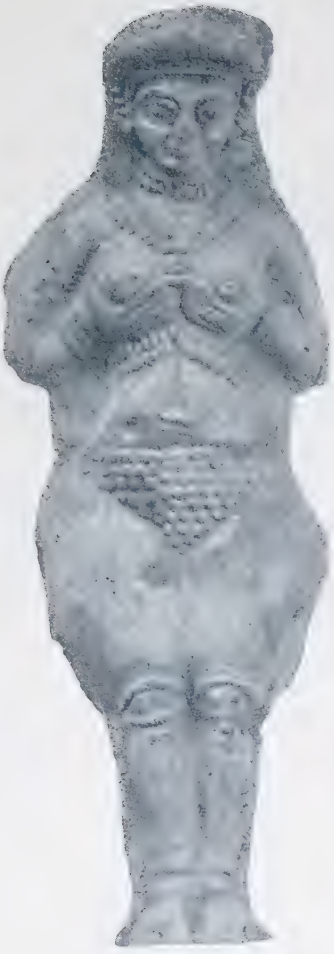
A bird's-eye view of the excavations in the Ḳaṣr-mound of Babylon from the north, showing particularly the beautiful Ishtar-gates in the foreground (i, 506).

[Koldewey, *Das wiedererstehende Babylon*, Pl. XXX]

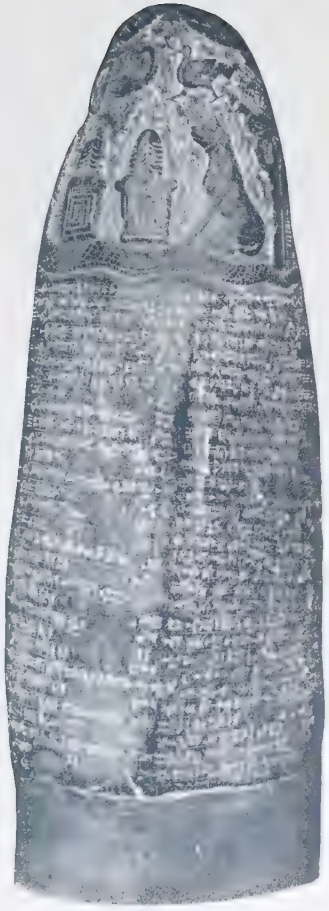
BABYLON

[*a*] Figurine of clay in the *British Museum* (No. 91822) representing a form of the GODDESS ISHTAR offering her breasts (for discussion of this class of figures see Contenau, *La Déesse nue Babylonienne*) (i, 547).

[*b*] Kudurru or BOUNDARY STONE of the time of Marduk-nadin-akhē (*British Museum*, No. 90840). It records a grant of land made by Marduk-nadin-akhē to Adad-zēr-iḳisha in honour of the latter's exploits in a campaign against Assyria. The estate is situated on the bank of the Zirzirri Canal in Bīt-Ada, in the district of the town of Al-nirca (King, *Babylonian Boundary Stones*, p. 42) (i, 566 *sq.*; ii, 251).



[*a*] FIGURE OF ISHTAR



[*b*] BOUNDARY STONE

[*a*] The basalt lion of Babylon over a conquered foe (i, 507), on the site of *ancient Babylon.*

[*Photo Dr R. Campbell Thompson*]

SCENES OF DAILY LIFE

[*b*] Lady (seated) spinning crosslegged on a stool, and attendant with fan; in the *Louvre.* Date uncertain (i, 545). Obviously, apart from her being waited on by a woman in simple attire, she is of high rank; her elaborate coiffure, robe, and even her furniture, indicate her circumstances. The legs of both the table and stool terminate in animals' claws, as is usual in the better class of Babylonian furniture.

[*Délégation en Perse*, I, Pl. XI]

[*c*] Religious scene (period of Esarhaddon); in the lower register is the picture of a plough (*Brit. Mus.* Eg. Dept. No. 91027: *Guide to the Babyl. and Assyr. Ant.* Ed. 3, p. 228) (i, 541). In the upper register is the so-called sacred tree, a priest before an altar, and a bull probably for sacrifice.

[*a*] BASALT LION OF BABYLON

[*b*] WOMAN SPINNING

[*c*] COUNTRY LIFE, A PLOUGH

RELIGIOUS SCENES

[*a*] Stone tablet in the *British Museum* (Eg. Dept. No. 91000) inscribed with the record of the re-endowment of E-babbara, the temple of the Sun at Sippar, by Nabū-apal-iddin. It gives an account of the varying fortunes of the temple in previous years, culminating in the defeat of the Sutū by Nabū-apal-iddin, and the installation of Nabū-nadin-shum as priest. The scene shows Nabū-apal-iddin being led into the presence of the God by the priest and Aa, the wife of the Sun-god (King, *Babylonian Boundary Stones*, p. 120) (i, 529; iii, 14, 22).

[*b*] Seal-cylinder in *Berlin* showing the entry to a shrine with the god seated on his throne (*Amtl. Berichte aus d. Kgl. Kunstsamml.* XXXIV, p. 158) (i, 531). Scale $\frac{1}{1}$.

[*Photo Berlin Mus. Vorderasiat. Abt.*]

[*a*] RELIEF OF NABŪ-APAL-IDDIN

[*b*] SCENE BEFORE TEMPLE

[*a*] Babylonian BOUNDARY STONE in the *British Museum* (No. 102,588), rubbed down and re-used in the time of Kurigalzu, who records on it the grant of an estate to Ḳishti-Marduk, son of Amel-Ishtar-ilatsu. The emblems indicate the origin of some of the signs of the zodiac (King, *Babylonian Boundary Stones*, p. 4) (ii, 245), cf. p. 70 [*b*] above. Among the signs are found the Disk of Shamash, the Crescent of Sin, and the Star of Venus, besides those of other gods: and the zodiac is indicated about 1150 B.C. by the signs for the Ram, Bull, Twins, Club, Dog, Ear of Corn, Yoke (Balance), Scorpion, Archer, Fish-goat, Lamp, and a Waterbird. The Pleiades are shown by seven dots or disks, and the constellation Hydra by a serpent.

[*b*] Specimen of bath-shaped POTTERY COFFIN (larnax) found by Dr H. R. Hall at Ur (i, 549).

[*Proc. Soc. Antiqu.* 1919–20, p. 31]

[*a*] BOUNDARY STONE

[*b*] BURIAL LARNAX

DYNASTIES I, II

[*a*] The most ancient portrait representation of an Egyptian king, probably Den Semti, of the Ist Dynasty, about 3400 B.C. Discovered at *Abydos*: *British Museum*, No. 37996. The figure is of ivory, and shows the king wearing the crown of Upper Egypt and a patterned robe. It is of extraordinarily good style, and is evidently a portrait. One of the greatest treasures of the national collection (i, 271, 573). Height 16·3 cm.

[*b*] Small granite statuette of a seated man, wearing a (very unusual) circlet round the hair. Archaic style: IInd or early IIIrd Dynasty, *c.* 3200 B.C. *British Museum*, No. 26790. One of the oldest Egyptian figures known. Height 20·2 cm.

[*c*] State ceremonial 'Palette' of king Narmer or Menes, the first king of the Ist Dynasty, and founder of the Egyptian united monarchy (*c.* 3500 B.C.). Found at *Hierakonpolis* (*Kom el-Aḥmar*): *Cairo Museum*. Both sides are shown. Above are fetish-heads of the cow-goddess Hathor. On one side the king is shown, attended by his sandal-bearer, slaying a Northerner: below are two flying enemies. On the other the king with his sandal-bearer are seen, preceded by standard-bearers, approaching rows of the headless bodies of his enemies. Below two men bind two monstrous lions with interlaced necks, and a bull, typifying the king, breaks into a Northern fort (i, 268 *sq.*, 571). The palette was probably used for the mixing of paint for a royal statue or possibly for the king himself. Height of palette 63·3 cm.

[Hall, *Anc. Hist. Near East*[4], Pl. VI, 5]

[*a*] KING, DYN. I. IVORY

[*b*] STATUETTE, DYNS. II–III

[*c*] PALETTE OF NARMER

DYNASTIES III, IV

[*a*] The 'Step Pyramid' of king Zoser (or Tjeser) of the IIIrd Dynasty (*c.* 3150 B.C.), with excavations in progress in the foreground at *Saḳḳarah* (the necropolis of *Memphis*). Here Mr C. M. Firth has recently made extremely important discoveries of stone temple-buildings of the time of Zoser, probably designed by that king's architect and physician Yemḥatpe or Imḥotep, afterwards deified as the god of science and literature (Imouthes). A portrait statue of Zoser, one of the earliest known, was also discovered in its *serdab* in front of the pyramid (i, 276, 582). It is a crude and rather forbidding piece of portraiture, showing somewhat of the same clumsiness as the slightly earlier figure of Kha'sekhemui, illustrated below. Both figures mark the beginnings of royal portraiture in stone. The architectural development in this reign was very remarkable: it is evidently a sudden florescence, due no doubt to Zoser and his architect themselves; it is not necessary to suppose any long period of development beforehand.

[*Photo Dr H. R. Hall*]

[*b*] Stone figure of king Kha'sekhemui, the first king of the IIIrd Dynasty (*c.* 3200 B.C.). Found at *Hierakonpolis* (*Kom el-Aḥmar*). *Ashmolean Museum, Oxford.* On the base are representations of slain enemies in fantastic attitudes and the statement that 47,209 'Northerners' were captured by him (i, 275 *sq.*). Height 56 cm.

[Hall, *Anc. Hist. Near East*[4], Pl. VII, 2]

[*c*] Alabaster statuette of a princess: IIIrd–IVth Dynasties (*c.* 3000 B.C.). *British Museum*, No. 24619. One of the best examples of the period. It should be noticed that the heavy wig is worn over the natural hair, which is carefully indicated. Height 49 cm.

[*a*] PYRAMID OF ZOSER

[*b*] KHA'SEKHEMUI

[*c*] STATUETTE, DYNS. III–IV

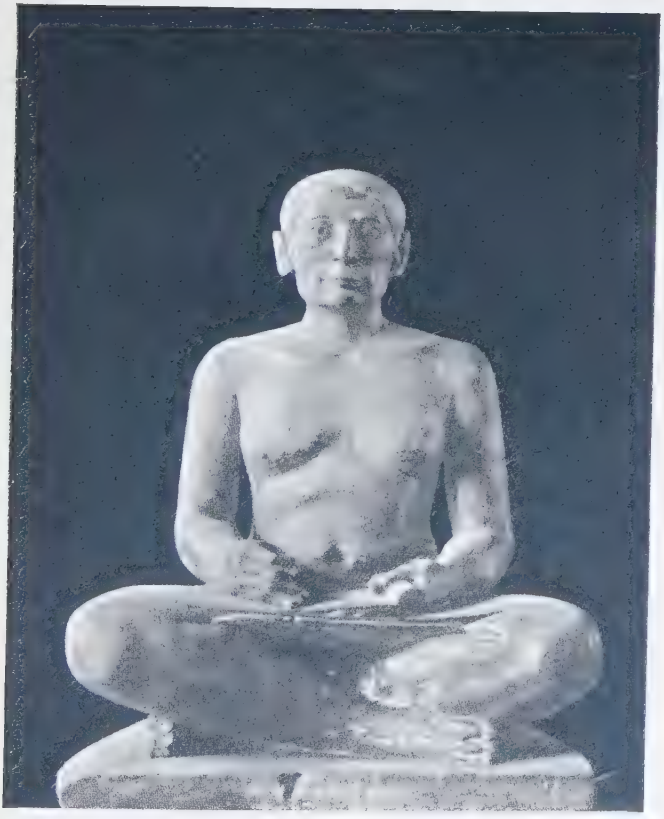
TYPES, DYNASTIES IV–VI

[*a*] A head in painted limestone of a noble of the IVth Dynasty (*c.* 3000–2900 B.C.). *British Museum*, No. 13346. A fine example of the art of the time showing the beginnings of accurate portraiture (i, 574). Height 11·85 cm.

[*b*] The 'Scribe Accroupi' of the *Louvre*. IVth–Vth Dynasties. One of the finest examples of the portrait sculpture of that dynasty known. He is represented as though making on the papyrus-roll which he holds an inventory of merchandise or stores. The eyes are inlaid: in a morsel of opaque white quartz is encrusted a pupil of transparent rock-crystal in the centre of which is planted a little stud of copper. The whole eye is encased in copper, giving the effect of eyelids and brows. This system of reproducing the eye in a lifelike manner we see in the famous statues of Re'ḥotep and Nefret (IVth Dynasty) at Cairo. The idea is the same as that employed by the Sumerians to get the same effect, but the Egyptian method is cleverer: the Sumerians used stone, such as jasper, to represent the pupil, while the eyeball was represented by white shell, and the lids with blue schist (cf. p. 50 [*a*]). The Egyptian use of crystal and a metal stud gives the transparent effect of the eye marvellously. This technique was chiefly used under the Old Kingdom, but from time to time reappears sporadically at later dates.

[*c*] Small limestone statuette of a man of the Vth–VIth Dynasties (*c.* 2800–2600 B.C.). *British Museum*, No. 2314. The style of the wig or hair is characteristic of the period. Height 21·75 cm.

[*a*]



[*b*]

[*c*]

TYPES, DYNASTIES IV–VI

TYPES, DYNASTIES XI, XII

[*a*], [*b*] Two limestone statuettes of Meri, chief of the Thebaid under the XIth Dynasty (*c.* 2300–2200 B.C.), from his tomb at *Thebes*, both of very fine style. The dead man is shown wearing two different styles of waist-cloth and in one case a skull-cap, in the other a wig. *British Museum*, Nos. 37895, 37896. Height 59·8 cm.

[*c*] Red quartzite statuette of an official of the XIIth Dynasty (*c.* 2000 B.C.), showing well the costume of the time. *British Museum*, No. 24385 (i, 575). Height 53·9 cm.

[*d*] Grey granite statue of king Khakaure Senusret III (*c.* 2000 B.C.), from *Dêr el-Baḥri* (i, 302, 308, 576). A magnificent royal portrait of characteristic XIIth Dynasty style, wearing the *nemes*-head-dress (see p. 86). *British Museum*, No. 686. Three other companion statues of the same type, but depicting the king at an earlier age, were also found with this; of these, one is at Cairo, the two others with the first in the British Museum (Nos. 684, 685). They are among the finest known royal portraits of the period, ranking with the two heads of Amenemhet III, that of Petrograd and that of the Raphael Collection, and the obsidian royal head, formerly in the Macgregor Collection (cf. p. 86 [*a*], [*c*]). Height 1 m. 21 cm.

[a]

[b]

[c]

[d]

[a], [b], [c] TYPES, DYNASTIES XI, XII, [d] SENUSRET III

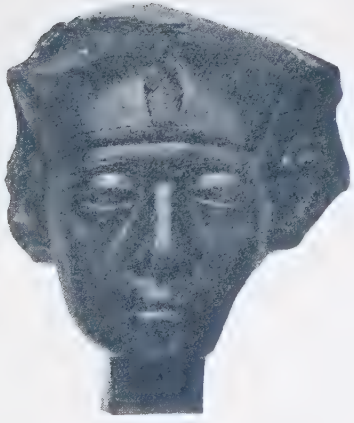
PORTRAITS OF DYNASTIES XII, XIII

[*a*] Serpentine head of king Amenemhet III (*c.* 2000 B.C.), from a statuette. In the collection of Oscar Raphael, Esq. A splendid portrait of the king, executed in very hard material. Height 11 cm. This is an undoubted portrait of Amenemhet III. He wears the royal *nemes*-head-dress of the usual XIIth Dynasty type. This head-dress was a hair- or wig-cover of striped cloth, to keep the head free from dust. It was worn by the kings as early as the beginning of the Ist Dynasty, when Den Semti is shown wearing it.

[*b*] Obsidian head of a XIIth Dynasty king, perhaps Amenemhet III. The attribution is uncertain, as the portrait does not in all respects agree with the certain portraits of the king. It is however that of a monarch of this dynasty, and of a man of great force of character. As a portrait it is an unrivalled piece of work, and the intractability of its material renders it a marvel of technique. Formerly in the Macgregor Collection (i, 302, 574, 576). Height 11 cm.

[*c*] Head 76 cm. high from a colossal statue, probably of a XIIth or XIIIth Dynasty king, sometimes identified as Amenemhet III. From *Bubastis*. *British Museum*, No. 1063. The *nemes*-head-dress is rather higher and narrower than the typical XIIth Dynasty form, and the head may be of the XIIIth Dynasty.

[*a*]



[*b*]

[*c*]

PORTRAITS OF DYNASTIES XII, XIII

EGYPTIAN ARCHITECTURE

[*a*] The two temples of *Dêr el-Baḥri*, from the north (taken Dec. 1925). This photograph well shows the *cirque* of lofty limestone cliffs in which the temples lie, the older funerary temple of king Mentuhotep (*c.* 2300 B.C.) to the south (i, 300), and the temple of queen Hatshepsut (*c.* 1500 B.C.) nearest the spectator, with two rows of colonnades and two stages or platforms, whereas the older temple has only one (ii, 61 *sq.*, 65, 409). Hatshepsut's temple was directly imitated from that of her predecessor, to whom, and not to her or her architect Sennemut (see p. 130 [*a*]), any praise for its supposed (not real) originality of design is due.

[*b*] Forehall of the rock-cut tomb of Ameni at *Beni Ḥasan* (XIIth Dynasty). The fluted stone columns are seen, and the painted groups of wrestlers that cover the wall over the inner door. These groups are very free and unconventional. The decoration of this tomb reminds us of that of a Clazomenian sarcophagus, but is 1500 years older (*c.* 2000 B.C.) (i, 575).

[*Photos by Dr Hall*]

[*a*] TEMPLES AT DÊR EL-BAḤRI

[*b*] FOREHALL OF TOMB AT BENI ḤASAN

EARLY MINOAN AND EARLY EGYPTIAN STONE BOWLS

[*a*] Egyptian Predynastic vessel from *Hierakonpolis*. Scale *c.* $\frac{2}{5}$.

[*b*] Early Minoan II jar from *Mochlos*. Scale *c.* $\frac{1}{2}$.

[*c*] Egyptian Predynastic syenite bowl from *Cnossus*. Scale *c.* $\frac{2}{5}$.

[*d*] Egyptian IInd Dynasty hornblende and porphyry bowl from *Cnossus*. Scale *c.* $\frac{3}{7}$.

[*b*], [*c*], [*d*] in *Candia Museum*.

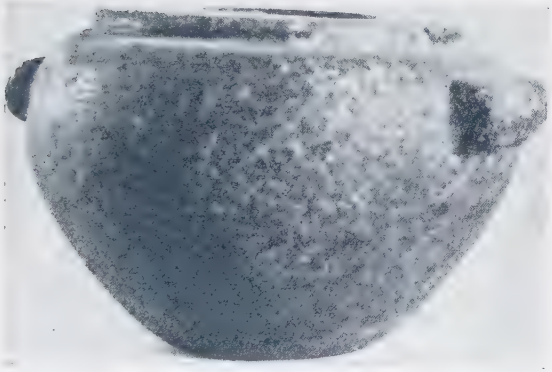
Vessels cut out of hard stone well polished and of artistic shapes are a common feature in Predynastic and Early Dynastic Egypt down to the VIth Dynasty and in Early Minoan Crete, and hint that the inhabitants of both countries had racial as well as cultural connections. The Cretan examples cannot be dated as exactly as the Egyptian, but the latter seem to begin earlier, since it is not till the Second Early Minoan Period, as in the cemetery at Mochlos and the circular ossuaries of Messara, that stone vessels become really popular in Crete. The likeness between the two groups, Egyptian and Cretan, is seen here by comparing [*a*] from Hierakonpolis with [*b*] from Mochlos, which, later in date, is a refined version of the earlier Egyptian shape. At Cnossus stone vessels of undoubted Egyptian material and technique have been found [*c*], [*d*]. Unfortunately neither of the two illustrated here was found in a pure stratified deposit, and so one cannot be certain that they were imported into Crete in Early Minoan times, though the probabilities are in favour of it. Still, though they cannot be used to date the early contact between Egypt and Crete, they are clear evidence of intercourse between the island and the Nile and of Egyptian inspiration in the rise of Cretan civilization. Most of the stone vases found in Crete are certainly of local material, and it cannot be merely a coincidence that in both countries great numbers of such stone vases are found in tombs. This community of culture and custom shows too that the Cretan and Egyptian usages were contemporaneous and therefore that the Early Minoan Period corresponds roughly to the time occupied by the first six dynasties. Further, the occurrence in similar deposits in Crete of marble figurines from the Cyclades (see p. 114 [*a*], [*b*], [*c*]) indicates that the Early Cycladic and Early Minoan Periods were contemporary. In Early Cycladic tombs figurines and vases in stone and marble are common, and thus provide yet another link between Egypt, Crete, and the Greek islands generally (i, 174, 592).

[Evans, *Palace of Minos*, I, figs. 31, 32, 35, 36]

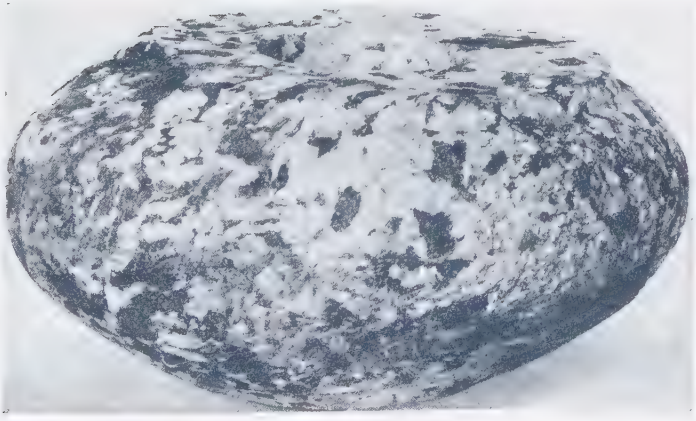
[a]

[b]

[c]



[d]



EARLY MINOAN AND EARLY EGYPTIAN STONE BOWLS

IVORY SEALS FROM PLATANOS, CRETE

[*a*], [*b*] Two sides of three-sided prism of ivory from Tomb B.
[*c*] One end of a cylindrical seal of ivory from Hut Z by Tomb A.
[*d*] Ivory seal in form of a dog-headed ape from Hut Z by Tomb A.
All in *Candia Museum*. Scale $\frac{1}{1}$.

In Early Minoan times considerable numbers of ivory seals of various shapes occur in the circular tombs of Messara, in Southern Crete. Both the use of ivory and the ape-like form of one shown here [*d*] indicate African contacts: the design consists of three contorted lions arranged in a circle, with the hind part of each inverted for the sake of symmetry. Another [*c*] shows a pair of scorpions, facing in opposite directions, and a third [*a*], [*b*], a prism, has on one of its sides a ship with two fish beneath it and a pronged object like a fish spear near by, and on another a deer or ibex. Some of the designs employed, such as the scorpion, a popular motive in Egypt, and the cylindrical shape confirm the impression that from the Second Early Minoan Period and through the beginning of the Middle Minoan Period, during the later years of the VIth Dynasty, Crete and Egypt were in close contact: and the ship shows that navigation was no new thing at the close of the third millennium B.C. (i, 175, 592).

[*L.c.* fig. 87, nos. 1, 8, 7, 10]

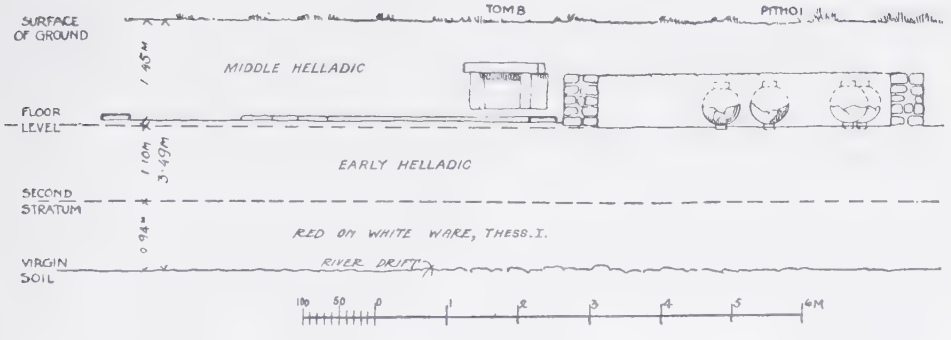
EARLY THESSALIAN STRATIFICATION

[*e*] This section of the prehistoric mound near Lianokladi in the Spercheus valley is an important chronological link between the cultures of Thessaly and Southern Greece. The lowest stratum contained pottery of the Red on White style typical of the First Thessalian Period and in its uppermost levels some fragments of the Second Thessalian Period. Over this and rather sharply separated from it is a stratum of Early Helladic pottery, though not of the earliest type. Above this is a third stratum of Middle Helladic pottery together with a curious local ware which seems to have connections with the north, perhaps with Macedonia, but its true context has not yet been determined. The sequence of these strata suggests that the Early Helladic Period began about the same time as the Second Thessalian Period, an observation confirmed by excavations at Orchomenus and near Corinth. The presence of Early and Middle Helladic strata above the First Thessalian Period suggests that the people of the south moved northwards, as far at least as Mount Othrys, and occupied the neolithic settlements. Recent discoveries of similar neolithic ware in the western and southern Peloponnese indicate that before the bronze-using people of the islands came into the Morea the whole of Greece, north and south, was inhabited by a homogeneous neolithic folk (i, 180, 606, 610).

[a] [b] [c]

[d]

IVORY SEALS



[e]

STRATIFICATION AT LIANOKLADI

[*a*] NEOLITHIC POTTERY from *Cnossus, Candia Museum*. Scale *c.* $\frac{1}{2}$.

Beneath the floors of the palace at Cnossus are deep neolithic layers: the fragments of pottery found in them so plentifully, with rude clay figurines, and implements of clay, stone, and bone, prove that the site had long been occupied by man, though we can only guess when habitation first began here. The earlier neolithic pottery is coarse, hand-made and hand-polished. Later it became customary to decorate the vases with simple incised or punched designs of a geometric character sometimes filled with white chalk. In the latest neolithic wares the practice of incision dies out and plain hand-polishing is gradually replaced by the use of an almost lustreless black glaze slip which foreshadows the Early Minoan methods (i, 590).

[*b*] Pottery of the Third Early Minoan Period from *Mochlos, Candia Museum*. Scale *c.* $\frac{1}{5}$.

In 1908, Mr Richard Seager excavated on the barren islet of Mochlos near the eastern entrance to the gulf of Mirabello one of the richest cemeteries of the Early Minoan Age yet found. Some of the tombs were ordinary cists made with slabs, but others were stone-built chambers of considerable size. The tombs are approximately contemporary with the remarkable Early Minoan houses found by him at Vasilike. The Early Minoan II tombs were exceedingly rich in gold and other jewellery and also yielded a magnificent series of stone vases, artistic in shape and colour (see p. 90 [*b*]). The Early Minoan III pottery from this cemetery shows the full use of a black glaze on which geometric and curvilinear patterns are painted in white and is the immediate ancestor of the polychrome ware of Middle Minoan times. The fabric is lighter and much more refined than the neolithic and betokens a great advance in culture, prosperity, and technical methods (i, 591, 592).

[*L.c.* fig. 8, nos. 8, 9, 11; fig. 76]

[*a*] NEOLITHIC POTTERY FROM CRETE

[*b*] EARLY MINOAN III WARE

CYCLADIC POTTERY

[*a*] 'Sauceboat' of Third Early Cycladic Period from *Spedos* in *Naxos, National Museum, Athens.* Scale $\frac{1}{4}$.

[*b*] Beaked jugs of First Middle Cycladic Period from *Phylakopi* in *Melos, Melos Museum.* Scale $\frac{1}{4}$.

The beginning of the Bronze Age in the Cyclades is not well known since no inhabited site of the Early Cycladic Period has yet been excavated. The earliest pottery of the islands is a hand-made and hand-polished ware often decorated with impressed or incised patterns. With this, though the exact relations of the two are not clear, occurs another hand-made ware covered with brownish-black glaze paint closely allied in technique to the Early Helladic ware of the Mainland. The 'sauceboat' is a favourite type of vase both in the islands [*a*] and on the Mainland (p. 102 [*a*]) and may also be compared to some of the long-spouted vases of Early Minoan times (p. 94 [*b*]). The latest wares of the Early Cycladic Period, like those of the Mainland, are sometimes partly covered with paint of this type so as to reserve a belt for decoration with geometric patterns executed in the same paint on a creamy slip [*a*]. This method is carried further at the beginning of the Middle Cycladic Age when a popular shape was the beaked jug [*b*] ornamented with geometric patterns in the same medium which gradually take on a curvilinear character (i, 601 *sq.*).

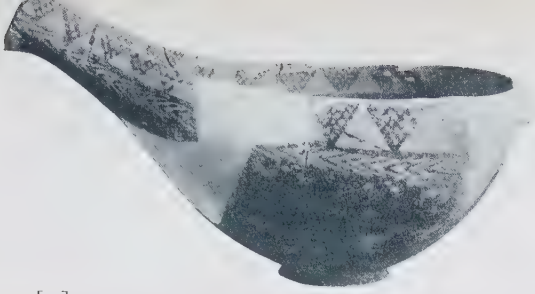
[*Photo Mr A. J. B. Wace, and from Annual British School, Ath.* XVII, Pl. V]

THESSALIAN POTTERY

[*c*] Neolithic red polished jug from *Tsangli*, Thessalian First Period, *Volos Museum.* Scale $\frac{1}{3}$.

In the earliest deposits of the First Thessalian Period the characteristic pottery is a monochrome ware with a red surface obtained by hand-polishing a red slip. The walls of the vases are thin and, though hand-made, are well shaped, and raised bases are by no means uncommon. Raised bosses, often added as an ornament, and the curves of some shapes suggest that they might have been influenced by metal work, though no signs of metal have as yet been found in any deposits of this period. On the other hand, the very fineness of this ware, which in fabric is much superior to the contemporary neolithic pottery of Crete, suggests that its makers had behind them long years of experience in the potter's art, but nothing earlier has yet been found in Thessaly or anywhere on the Greek Mainland to throw light on the origin of this pottery and its makers (i, 609).

[Wace and Thompson, *Prehist. Thess.* fig. 40 *h*]



[*a*] EARLY CYCLADIC 'SAUCEBOAT'

[*b*] MIDDLE CYCLADIC JUGS

[*c*] THESSALY FIRST PERIOD JUG

THESSALIAN BOWLS

[*a*] Red on White ware from *Tsangli* (restored), *Volos Museum*. Scale $\frac{4}{9}$.

[*b*] Red on White ware from *Lianokladi, National Museum, Athens*. Scale $\frac{1}{3}$.

The most widespread pottery of the First (Neolithic) Thessalian Period, and indeed of the early Neolithic Age so far known in the southern parts of the Greek Mainland, is decorated with patterns in red on a white slip. The vases are hand-made and hand-polished and show that the potters and decorators possessed no little skill. In most cases [*a*] the patterns were painted freely on the white slip. In other cases the whole vase was covered with the red paint which was then scratched so as to make a pattern by revealing portions of the white slip beneath. The patterns and to some extent the types vary from district to district showing that, although the neolithic people of the Mainland were racially and culturally uniform, their pottery was not produced at one centre but at a considerable number of small local centres. This is only natural when we consider the difficulties of travel and intercourse in such primitive times and the large area from the Haliacmon to the Peloponnese covered by this early folk (i, 609).

[*c*] 'Dimeni' ware from *Dimeni, National Museum, Athens*. Scale *c*. $\frac{1}{2}$.

The later Neolithic Age in Thessaly (Second Thessalian Period), especially in the east of that region, is distinguished by a new type of pottery which does not seem to evolve naturally from that of the preceding age. It has many varieties, but is usually called Dimeni ware from the site where it was first found. It is decorated with a peculiar combination of rectilinear and spiral motives which are spread over the surface without any definite attempt at symmetry or pattern. The designs are sometimes in blackish brown on a white or buff slip, sometimes in white on a polished red slip, and in a yet more elaborate variety the patterns are rendered in red and brown-black on a cream slip. Though so characteristic of Eastern Thessaly it has been found also on sites in the Peloponnese, which seems to hint that whatever affected one area in neolithic Greece at all deeply had a distinct influence on the whole. This ware has marked affinities to some pottery from East Macedonia and the Carpathian region (Roumania, Transylvania, Galicia, South-western Russia). The exact relation of the Dimeni ware to this last group cannot yet be determined, for scientific exploration of the intervening lands is not sufficiently advanced (i, 610).

[*L.c.* figs. 45, 119 *a*, 36]

[*a*] THESSALY, FIRST PERIOD

[*b*] THESSALY, FIRST PERIOD

[*c*] THESSALY, SECOND PERIOD

EARLY HELLADIC WARE

[*a*] Bowl from *Tsani Magoula, Volos Museum.*

[*L.c.* fig. 86 *c*]

[*b*] Mug from *Tiryns, Nauplia Museum.*

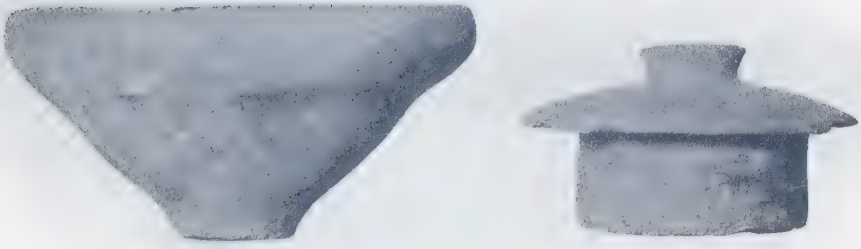
[*c*] Bowl and lid from *Mycenae, Nauplia Museum.* All scale $\frac{1}{2}$.

The earliest pottery of the Bronze Age in Southern Greece (Early Helladic ware) is hand-made with a brick-red hand-polished surface. Later the colour of the surface becomes a brown-black and is rendered by means of a glaze paint. One of the most popular shapes is an open bowl of varying depth [*a*], [*c*] and size. Sometimes the pottery is unpainted and left without any surfacing or polish [*c*]. The shapes are well designed but rendered rather carelessly, indicating possibly lack of skill on the part of the potter or perhaps unsatisfactory methods of baking. This ware is found throughout the Peloponnese and Central Greece as far north as Mount Othrys, and occasionally vases of an Early Helladic type have appeared in Thessaly as at Tsani Magoula [*a*]. The specimen shown here is covered with a dark-brown glaze paint and well polished. It was found in a stratum dating from the end of the Second Thessalian Period and confirms the evidence from Lianokladi (p. 92 [*e*]) that the Second Thessalian Period was contemporaneous with the earlier part at least of the Early Helladic Age. Though some of the early red-surfaced Early Helladic ware does at times show attempts at simple linear decoration it is only the later Early Helladic pottery which shows definite patterns. In this patterned Early Helladic ware two styles can be distinguished. In one the vase is partly covered with the brown-black glaze paint and a narrow belt is left on which ordinary geometric patterns, hatched triangles or diamonds, are drawn on a creamy slip [*b*]. In the other the whole vase is covered with a creamy slip upon which geometric patterns are then drawn. The latter style gives the impression of a dark on light pattern and the former of a light on dark pattern, and both may be compared to the two similarly contrasted styles of the Early Minoan wares of Crete (i, 606).

[[*b*] *and* [*c*] *from photos supplied by Mr A. J. B. Wace*]

[*a*] BOWL OF EARLY HELLADIC TYPE

[*b*] EARLY HELLADIC MUG



[*c*] EARLY HELLADIC WARE

EARLY HELLADIC WARE

[*a*], [*b*] Sauceboat and bowl (restored) from *Asine*, *Fitzwilliam Museum, Cambridge*. Scale *c.* $\frac{1}{2}$.

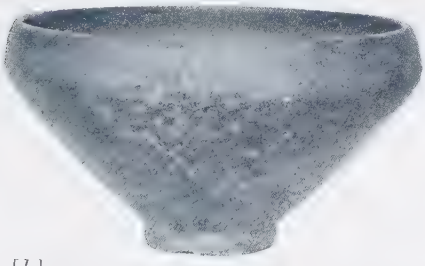
The same types of vases are found in Early Helladic ware both in Central and in Southern Greece. The most characteristic shape is perhaps the 'Sauceboat' [*a*], a kind of spouted bowl which may have been used for milk. It is similar to the sauceboats found in the Cyclades (p. 96 [*a*]), where the shape was perhaps not so popular, and may be regarded as a counterpart to the long-spouted bowls of clay and stone which occur in Early Minoan Crete (p. 94 [*b*]). Another common shape in this ware is a saucer or shallow bowl which can be regarded as a variant of the bowls described on p. 100. Such bowls must certainly have been food vessels. Both these vases are covered with the typical dark-brown glaze paint of the period and were found at Asine, the prehistoric settlement now being excavated by a Swedish expedition. It is particularly rich in remains of the Early and Middle Helladic Periods and some important tombs have been found in a Late Helladic cemetery (i, 606).

MIDDLE MINOAN POTTERY

[*c*] Spouted bowl from *Cnossus*, *Candia Museum*. Scale *c.* $\frac{1}{5}$.

At the beginning of the Middle Minoan Period the light on dark technique of Early Minoan III (p. 94 [*b*]) is continued with certain refinements and elaborations. The patterns lose the earlier geometric character and become designs of a floral or scroll type which reach their full maturity in the next period, Middle Minoan II. This style is best seen in the rich polychrome pottery from the palace stores at Cnossus. The specimen here figured [*c*] is perhaps the most elaborate example. The pattern is painted on a ground of lustrous black in cream, orange, yellow, and red. On each side below the handles is a fleur-de-lys which is repeated in a simpler form round the central device of the back and front where starry floral patterns are set in scroll work. This pottery is characterized by extremely fine fabric, is often of an egg-shell type and in many cases was obviously shaped to imitate vases of bronze or precious metals. The potter's wheel was now well known and the manufacture of good pottery had been developed to a fine art (i, 595 *sq.*).

[*a*] EARLY HELLADIC SAUCEBOAT



[*b*] EARLY HELLADIC BOWL

[*c*] MIDDLE MINOAN SPOUTED BOWL

CRETE AND EGYPT

Part of contents of Tomb 416 at *Abydos*, *Ashmolean Museum*, *Oxford*. Scale *c.* $\frac{1}{5}$.

This tomb, excavated by Professor Garstang in 1907, contained a large quantity of objects, beads, stone palettes and pots, and glazed figurines of animals, all undoubtedly Egyptian and of the XIIth Dynasty. This dating is confirmed by the presence of two inscribed cylinders bearing the royal names of Senusret III and Amenemhet III (cf. pp. 84, 86 above), who were both of this dynasty, and are dated between 2100 and 2000 or between 1900 and 1800 B.C. In this same tomb were found fragments of a Middle Minoan II vase clearly Cretan and decorated in the typical polychrome style. It is much restored, but is of the same type and date as that on p. 102 [*c*]. There is a rosette design with framing bands in yellowish white, orange, and red on a ground of dull black glaze. This is good evidence that the first and second phases of the Middle Minoan Period were contemporaneous more or less with the XIIth Dynasty. This is confirmed by the discovery by Sir Flinders Petrie at Kahun of similar Middle Minoan II potsherds, again in a XIIth Dynasty context, among the rubbish heaps of Senusret's foreign settlement in the Fayum. On the Cretan side there is a counter-confirmation by the occurrence in Middle Minoan strata at Cnossus of Egyptian objects of the XIIth and XIIIth Dynasties. These dated Egyptian contacts are extremely valuable, even though the dates cannot yet be precise, as establishing approximately the limits of the *floruit* of the Middle Minoan Age (i, 175).

[Evans, *Palace of Minos*, I, Pl. IV]

EGYPTIAN TOMB GROUP CONTAINING MIDDLE MINOAN VASE

MIDDLE HELLADIC POTTERY

[*a*] Yellow Minyan goblet (*restored*) from *Mycenae, Nauplia Museum.* Scale $\frac{1}{5}$.

[*b*] Matt-painted cup from *Korakou, Corinth Museum.* Scale $\frac{1}{2}$.

[*c*] Grey Minyan goblet (*restored*) from *Lianokladi, National Museum, Athens.* Scale $\frac{1}{3}$.

At the close of the Early Helladic Period towards the end of the third millennium B.C. the pottery of the Mainland changed rather suddenly, apparently owing to the introduction of a new element. While Early Helladic wares, though of varying style, were more or less uniform, Middle Helladic pottery divides into two clearly separate classes which are nevertheless contemporaneous. The first class [*b*] is of rather a soft biscuit and has geometric and curvilinear patterns in matt black on a greenish or pale buff slip. Sometimes in the later specimens birds and animal motives are introduced. This can be paralleled by the Middle Cycladic wares and may have evolved from the patterned Early Helladic pottery (p. 100 [*b*]), but the intervening stages are not certain. The sites so far excavated all show a sharp line of demarcation between Early and Middle Helladic deposits. The other characteristic ware, known as Minyan Ware [*c*], makes an abrupt appearance and seems to have been introduced by some intruding folk, whose origin is still a mystery. The ware itself is grey in colour and has a smooth and soapy well-polished surface. It is usually wheel made and technically excellent, and the shapes of the vases with their sharp edges and thin walls seem strongly influenced by metallic prototypes. There are several varieties, some of which are hand-made and have a brown or buff surface, and occasionally there are incised patterns. Under the influence of the Cretan culture, which in the seventeenth century began to affect the Mainland so deeply as to revolutionize its artistic progress, Minyan ware in imitation of Minoan models was made with a yellow surface of the same quality as the original grey and the actual fabric and shapes were refined. This 'Yellow Minyan' ware [*a*] as it is called is the link between the Grey Minyan of Middle Helladic times and the Late Helladic III pottery of the great days of Mycenae after the fall of Crete, for this latter pottery, 'Mycenaean' ware *par excellence*, is a developed and decorated version of Yellow Minyan (i, 606 *sq.*) (cf. p. 174 below).

[*Annual British School, Ath.* XXV, p. 158, fig. 35; *l.c.* XXII, Pl. X, 1; Wace and Thompson, *Prehist. Thess.* fig. 135]

[*a*] YELLOW MINYAN GOBLET

[*b*] MATT-PAINTED CUP

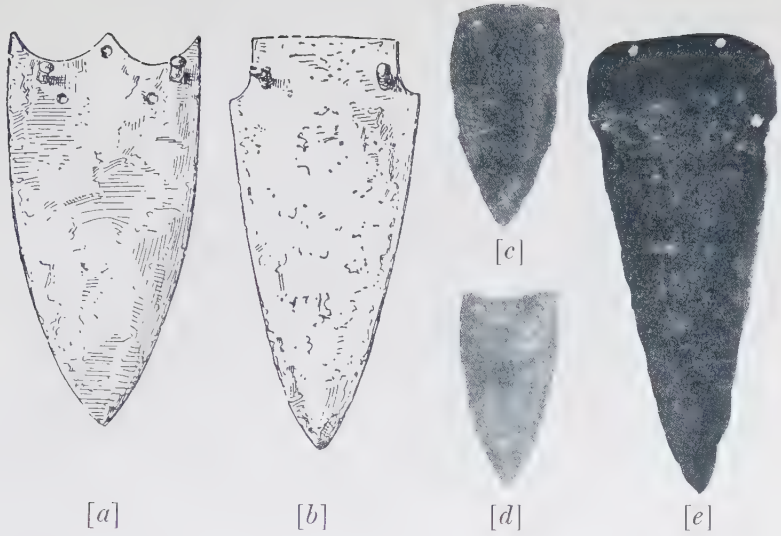
[*c*] MINYAN GOBLET

MIDDLE HELLADIC POTTERY

COPPER DAGGERS [*a*], [*b*] from *Mochlos*, [*c*], [*d*] from *Platanos*, [*e*] from *Palaikastro*: BRONZE DAGGERS [*f*], [*j*] from *Platanos*, [*g*] from *Amorgos*, [*h*], [*i*] from *Mochlos*. [*g*] in *National Museum, Athens*, the rest in *Candia Museum*.

The copper and bronze daggers, which frequently occur in tombs in Crete and the Cyclades and rarely on the Mainland, are most interesting as showing the gradual increase of knowledge and skill in metal work. No certain examples earlier than Early Minoan II have yet been found, but they would probably have been similar to, though more primitive than, the Early Minoan II daggers which analysis proves to be of copper. The metal was perhaps found in a native state and used with its natural impurities which acted as a kind of alloy. Later tin was added and bronze was made. The source of the tin is still unknown, but it seems to have been imported. Copper is common in Crete and the Greek islands, but tin is not found. The earliest daggers are leaf-shaped and rather flat [*c*], [*d*]. They are short and rather wide in proportion to their length as the metal was probably too soft for the making of long, slender, and pointed weapons. The shape naturally improves according to the quality or resistance of the metal and as the smiths acquired greater skill. The base is at first straight with holes punched at the corners for insertion in the haft [*c*], [*e*]. Later it is incurved or else has concave shoulders so as to form a rudimentary tang [*a*], [*b*], [*d*]. By the end of the Early Minoan Age the blades become longer and narrower in proportion to their width and a midrib gradually develops as in the example from Amorgos [*g*]. In the succeeding Middle Minoan Age the weapons become longer still and are usually of bronze, and the slender blade has a tapering curve from base to point, as in the example from Platanos [*j*]. This specimen has four holes pierced at the base so as to enable the haft to grip the blade more securely. A further sign of progress is the increase in prominence of the midrib and the curved base which when pierced with three or more holes makes a better shaped tang [*f*], [*i*], though still primitive, for fitting into a wooden or bone haft. The best of this series is the latest, the fine slender dagger or short sword from a Middle Minoan III stratum at Mochlos [*h*]. The midrib is very prominent and the base is separated from the blade by the difference in ornament and shows the growth of the haft. This with its well-designed decoration and elegant form is a smaller and earlier edition of the splendid long swords of the Shaft Graves of Mycenae (i, 592, 596). Scales: [*a*] *c.* $\frac{1}{3}$, [*b*] *c.* $\frac{1}{4}$, [*c*] $\frac{1}{3}$, [*d*] $\frac{1}{3}$, [*e*] *c.* $\frac{3}{7}$, [*f*] $\frac{1}{3}$, [*g*] $\frac{1}{5}$, [*h*] $\frac{1}{3}$, [*i*] *c.* $\frac{1}{3}$, [*j*] $\frac{1}{3}$.

[From Montelius, *La Grèce Préclassique*, [*a*], [*b*], [*e*], [*g*], [*h*], [*i*]: the others from Xanthoudides, *Vaulted Tombs of Mesara*]



COPPER AND BRONZE DAGGERS

PHAESTUS DISK

Terra-cotta disk with impressed hieroglyphic characters from the Palace of *Phaestus, Candia Museum*. Scale *c.* $\frac{5}{8}$.

This disk, one of the most remarkable inscribed monuments of ancient times, was found by Professor Pernier together with a clay tablet in the Cretan linear script and fragments of potsherds of an advanced Middle Minoan III class, which would give the late seventeenth century as a *terminus ante quem* for its date. It bears on each face a series of impressed hieroglyphs arranged spiral-wise. The characters are not inscribed, but impressed by means of small stamps or punches probably of wood. That printing so to speak by means of movable types was practised so early is not really surprising when the impressed patterns on Early Cycladic pottery and the seal imprints in clay so common in Crete are taken into account. The inscription starts apparently in the outer circle, and runs from left to right winding into the centre. This arrangement of graphic symbols is known in the Hittite, Egyptian, and Babylonian systems as well as in the Cretan. The disk, however, though found in Crete does not seem to be Minoan in origin for the characters are not those of the Minoan script, though some bear a generic resemblance to it. The signs or ideographs are divided into groups by cross strokes and some of the sets of signs recur and may therefore be identical words or phrases. Some of the signs suggest that the disk is of Asiatic origin and may have found its way to Crete, but whether it is to be regarded as a royal letter, a treaty, or a sacred document, such as a hymn of victory, we have no means of determining. The house sign with a wooden frame resembles the architecture of the Lycian tombs, the plumed head-dress of one of the head signs recalls the Philistines in Ramses III's reliefs at Medīnet Hābu (see p. 152 [*c*]) (ii, 287), and the Amazonian axe and the round shield are also Asiatic. If the disk is a document made in Lycia or somewhere in South-western Asia Minor and sent thence to Crete it indicates that Crete and Lycia were in close contact at this period and strengthens the impression that the Minoan culture was from its earliest days in touch with Asia Minor. When this latter region is more fully explored these ideas will probably be confirmed, but in any case they call forth interesting historical speculations involving the Hittite Empire and the later invasions of Egypt and Palestine by the Peoples of the Sea, among whom were the Lycians, Achaeans and Philistines (i, 594; ii, ch. XII).

PHAESTUS DISK

THESSALIAN TERRA-COTTA HEADS AND STATUETTES

[*a*] Head from *Argissa, Fitzwilliam Museum, Cambridge.* Scale $\frac{1}{1}$.

[*b*] Head from *Tsani Magoula, Volos Museum.* Scale $\frac{1}{1}$.

[*c*] Figurine from *Tsani Magoula, Volos Museum.* Scale $\frac{2}{3}$.

[*d*] Reconstructed figurine from *Sesklo, National Museum, Athens.* Scale $\frac{2}{3}$.

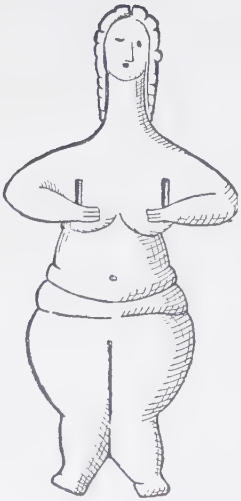
In the ruins of the neolithic settlements of the First Thessalian Period terra-cotta figurines, unfortunately usually fragmentary, are often found. For the most part the figurines are female; male statuettes are rare. The most usual type shows a woman standing or seated holding her hands before her breasts, a type which, considering the primitive age, is passably well modelled. Particular attention was paid to the face and hair, which in some cases are quite delicately rendered [*b*]. In others, despite the clumsy technique, a distinct individuality is to be observed [*a*]. The type may perhaps be taken to represent the normal mature female type of the neolithic folk. If so, the prominent physical characteristics would seem to have been marked steatopygy, wide hips, short legs, pendant breasts, long necks (cp. p. 8 [*a*]–[*c*] and p. 16 [*a*]). In short, the type represented is hardly that of a goddess-like ideal, but rather that of a working mother; and a guess at the circumstances of neolithic life suggests that hard work would have been woman's lot in Stone-Age Thessaly. There are, of course, exceptions to this type, but most of them may be considered simplifications of the normal figurine. Some, however, are unusual; one such being figured here [*c*]. The upper part of this has a cup-shaped hollow and the figurine may therefore be an anthropomorphic vase. At any rate, compared with the others it does not show the same care in modelling the human form; the neck is too short and the body is telescoped, but marked emphasis is laid on the sex. Still, minor details such as the projections of the knee and ankle bones are indicated and the steatopygy is shown. These Thessalian figurines are quite different in style and type from the neolithic statuettes of Crete and the Early Bronze Age marble statuettes of the Cyclades (p. 114). They therefore confirm the evidence of pottery that in neolithic times the Mainland of Greece and the islands with Crete were inhabited by races distinct from one another (i. 590, 609 *sqq.*).

[Wace and Thompson, *Prehist. Thess.* figs. 29, 91 *d*, 91 *b*, 35]

[a]

[b]

[c]



[d]

HEADS AND STATUETTES FROM THESSALY

[*a*], [*b*] Early MARBLE FIGURINES from the *Cyclades*.

[From *Companion to Greek Studies*, derived from *Man*, 1901, p. 146. Scale, exact provenance, and present location not stated]

[*c*] MARBLE FIGURINE from the *Cyclades*, *Fitzwilliam Museum, Cambridge*. Scale $\frac{1}{2}$.

The cultural position of a race can often be recognized by its skill in modelling in stone or clay, especially as regards representations of the human form. The marble statuettes common in the Cyclades in the Early Bronze Age show a wide range of types. The earliest typologically are small, flat, plain, and fiddle-shaped [*a*]. Next come similar figures but with the addition of arms roughly indicated. A variation of this is the type which seems to be an attempt to render a squatting figure [*a*]. Here the arms are shown on the body just below the breasts and the hips are given a rounded outline which suggests a squatting position. The most advanced version [*b*] shows the figures at full length and for the most part flat, though there are at times distinct attempts to round the limbs and separate the legs, which are usually divided by a plain saw cut. The arms are folded across the body [*c*], the neck is long and the head is elongated and thrown back at a curious angle. The majority of the figures are female. Male statuettes are rare and include some of the most advanced and exceptional types such as a man seated on a chair and playing a harp. Cycladic figures are sometimes found in Early Minoan tombs in Crete, as in the circular ossuaries at Koumasa.

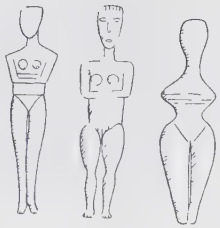
[*d*] TERRA-COTTA FIGURINE from *Mycenae*, *National Museum, Athens*. Scale *c.* $\frac{7}{8}$.

[*e*] Head of TERRA-COTTA FIGURINE from *Mycenae*, *National Museum, Athens*. Scale *c.* $\frac{2}{3}$.

In strong contrast are the terra-cotta figurines, also female, with bird-like features, crescent arms, and columnar bodies, common at Mycenae and all other sites on the Greek Mainland in the last phase of the Bronze Age (L. H. III). The marble figures are primitive in type and show the successive steps by which the craftsman sought to master his material. The clay figures show a familiarity in modelling [*d*] which seems to have bred contempt and the craftsman seeks rather to reduce the human figure to a conventional form which he can model easily and turn out in large quantities for votive offerings or toys. A few exceptional specimens [*e*] show that the craftsman was capable of better things, but preferred quantity to quality. These are rare in Crete and seem to have no forerunners in the earlier periods (L. H. I–II) of the later Bronze Age.

[Schliemann, *Mycenae and Tiryns*, Pl. B]

[c]



[b]

[e]

[d]

[a]

STATUETTES FROM THE ISLANDS AND ARGOLIS

[*a*], [*c*] VOTIVE FIGURINES (reconstructed) of painted terra-cotta from hill shrine at *Petsophas* near *Palaikastro, Crete. Candia Museum.* Scale [*a*] *c.* $\frac{1}{2}$; [*c*] $\frac{5}{7}$.

In Crete clay statuettes of women are known from Neolithic times, but these are crudely made, and the first appearance of any attempt at a plastic rendering of the human form occurs from Middle Minoan I onwards. The best specimens are the figurines of male and female votaries found among the debris of a shrine on the hill top at Petsophas with many other clay votives of birds, animals, and vessels. The men stand with the feet side by side, the legs barely separated, and with the arms held in front of the chest in an attitude of adoration. The dress consists of a loin-cloth with a short apron above it and a pair of hide boots. At the waist is a short dagger, not unlike the Middle Minoan types (p. 108). The women wear a short-sleeved frock open over the breast and cut low in front, but with a high Medici collar behind. It is fastened at the waist with a sash the ends of which hang down in front and the skirt is full, long and bell-shaped. There is a tall peaked head-dress. The flesh of the women is painted white and that of the men a reddish-brown as usual in Egypt and in all Minoan and Mycenaean paintings.

[*b*] FAIENCE STATUETTE (restored) of SNAKE GODDESS from Temple Repositories at *Cnossus. Candia Museum.* Scale $\frac{1}{3}$.

The women's costume by Middle Minoan III stereotyped into a definite style which altered slightly according to fashion, but otherwise varied little till the downfall of the Mino-Mycenaean culture at the end of the twelfth century B.C. The best examples of this are perhaps the faience figures of the Snake Goddess and her votaries as reconstructed from fragments found in temple repositories at Cnossus. The earlier one-piece frock has become a two-piece or, if we add the apron, a three-piece costume. There is a full skirt of flounces which in other examples (the skirt of the Snake Goddess is restored) seem to have been pleated. A close-fitting bodice, which is cut low in front so as to expose the bosom, is laced tightly at the waist, and even seems to be boned. Over the skirt is a kind of double apron reaching from the waist to the knees at back and front, but cut away at the sides. It may not be a separate garment, but may be attached to the bodice and with it form a kind of polonaise. On the head is a cap of tiara-like appearance with three tiers. This figure and the votaries found with it being cast in faience, though better modelled than the Petsophas figurines, do not show the full ability of Minoan artists owing to the limitations of the material, which is less plastic than clay. The ears are too large and the features lack refinement. The three snakes coiled round the Goddess and the rigidity of the whole, perhaps due to religious formalism, obscure any attempt at naturalism (i, 596, 598).

[[*a*], [*c*] *Coloured drawings, Hellenic Society*]

[a]

[b]

[c]

[a], [c] CRETAN TERRA-COTTA FIGURINES

[b] SNAKE GODDESS, FROM CNOSSUS

STATUETTE OF SNAKE GODDESS IN IVORY AND GOLD (right forearm restored) from *Crete. Museum of Fine Arts, Boston.*

Ivory was imported into Crete, probably from Egypt, in Early Minoan times, but so far as known was not employed for fine and delicate carving before the end of the Middle Minoan Age. In the succeeding Late Minoan I and II periods carved ivories of the finest style are not rare. The ivory acrobat from Cnossus shows a slender active form wonderfully executed and full of spirit. The Boston Snake Goddess with the restrained but effective combination of gold is a graceful and dignified figure. The exquisite rendering of the face gives it radiant beauty; the poise of the body and the harmonious composition together with the delicate and unerring modelling indicate that so far as sculpture on a small scale was concerned Minoan artists had in many respects anticipated those of classical Greece. The figure has a divine serenity, but otherwise all, the costume, the pose, the form, is natural and human, for the stiffness of the faience Snake Goddess of Cnossus (p. 116 [*b*]) is lacking. The dress, however, follows the same fashion. A short-sleeved, close-fitting bodice is tightly laced at the waist and leaves the bosom bare. There is a long, full skirt with flounces which seem to have been pleated and a golden girdle encircles the waist. The hair lies in a fringe along the forehead and falls down behind over the neck in curly tresses to the shoulders. On the head is a cap which resembles a coronet. The figure is made of two pieces of ivory which join half-way down the skirt. The junction comes at the edge of a flounce and is masked by one of the narrow strips of gold which border the flounces and give the effect of bindings of ribbon. The arms too were set on separately. The snakes held in the hands are of gold. Small holes bored in the ivory indicate that there were also a necklace of gold and a golden apron similar in shape to that of the Cnossian faience figure.

This beautiful statuette shows in a more developed form a perfect example of the type seen in the Cnossian Snake Goddess. The latter is remarkable for its material and colour, but the Boston ivory is an artistic masterpiece of the first quality, and dates probably from Late Minoan I (i, 598; ii, 435). Scale *c.* $\frac{2}{3}$.

[*Photos Boston Museum*]

IVORY AND GOLD SNAKE GODDESS

[*a*] FRESCO from *Phylakopi* in *Melos, National Museum, Athens.* Scale *c.* $\frac{1}{3}$.

[Evans, *Palace of Minos*, I, fig. 393]

[*b*] FRESCO from Palace at *Phaestus, Candia Museum.* Scale *c.* $\frac{1}{6}$.

Of all the material remains that furnish some picture of the luxury amid which the Cretan despots of the later Middle Minoan Age lived, none are more striking perhaps than the fragmentary wall-paintings which covered the walls of their sumptuously appointed palaces. One of the earliest surviving frescoes is that of the Crocus Gatherer from Cnossus which is assigned to Middle Minoan II. To the immediately succeeding phase belong many pieces from Cnossus, especially those from the House of Frescoes, but these are all so much shattered that liberal restoration is necessary to produce any connected idea of the subject represented. The individual details in many of the pieces are characterized by a delicate touch and great minuteness. Considering that these paintings had to be executed quickly because the nature of the material demanded it, their artists must have possessed quick eyes and deft hands. Fresh and observant as the naturalism of the earlier examples is, yet the need for rapid execution soon produces a certain formalism, and the difference between the earlier free style, which nevertheless must have had long years of experiment behind it, and the more academic but still naturalistic school which succeeded it at the close of the Middle Minoan Age can be easily observed in the two examples here figured. The Phaestus fresco is a masterpiece of the first phase and shows a cat stalking an unsuspicious bird of the pheasant type from behind a screen of waving plants. The rocky scene typical of Greek hillsides, the dainty tread of the cat, and the delicate drawing of the plants alike betray a master hand. They suggest too the cat and waterfowl scenes from Egypt and hint that 'Minos' imitated the orientalism of Pharaoh. The Flying Fish scene though found in Melos was probably painted by a Cretan, either summoned for the purpose by the ruler of the island, or else travelling like a renaissance artist from court to court in search of commissions. The fish flying and diving amid spray and foam appear as if seen in the wake of a sailing vessel. The sure, quick touch admirably portrays rapid motion in the open air of a seascape, but the position of the fish to one another and the balance of the composition have a distinct note of formalism and give a decorative rather than a pictorial effect (i, 595; ii, 434, 448). With these frescoes should be compared the fragments of painted pavement from the Palace of Ikhnaton (p. 142 [*b*], [*c*]), which are, however, much later in date.

[*a*] FLYING FISH FRESCO, MELOS

[*b*] CAT FRESCO, PHAESTUS

[*a*], [*b*] FAIENCE RELIEFS of Goat and Kids and of Cow and Calf (restored) from Temple Repositories, *Cnossus, Candia Museum.* Scale *c.* $\frac{3}{8}$.

Among the best specimens of the naturalistic art which characterized the later years of the Middle Minoan Age are the objects moulded in faience from the Temple Repositories at Cnossus. These were found with the figures of the Snake Goddess (p. 116 [*b*]) and her votaries of similar material and with other objects. Together they either formed the greater part of the furniture of a shrine or were votive offerings. They were produced by the mechanical process of moulding and cannot therefore be the only examples of their kind, but they possess great artistic qualities and may thus be compared to the best Tanagra figurines, which indeed were manufactured by similar methods. They reach a higher aesthetic standard than the Snake Goddess and the delight obviously taken by the artist in nature results in a most sympathetic rendering of the subjects chosen. The treatment is still pictorial and not plastic, though the animal forms are modelled with delicate detail and the composition is both natural and pleasing. The fact that these plaques were found with the remains of the furniture of a sanctuary and with the figure of the Snake Goddess, who is supposed to represent one aspect of the Great Mother, has suggested that the she-goat and the cow suckling their young were intended to reflect one of the functions of the Mother herself, but in view of the marine character of a large portion of the other relics, models of flying fish, sea shells and the like, such an assumption is hardly necessary, especially since idyllic scenes of this character are by no means infrequent in Late Minoan art, notably in engraved sealstones. In fact, as Sir Arthur Evans has pointed out, the type persisted into classical times, as for instance on the coins of Chalcidice, Corcyra (see p. 304 [*e*] below), and Carystus. The making of faience was probably introduced into Crete from Egypt where it was known at an early date, but Cretan faience as developed at Cnossus is totally different from the Egyptian product and the scenes are handled in the true Minoan spirit. The production of faience continued into the succeeding Late Minoan Period, but subsequently declined and in later times a cheap substitute for it was found in glazed paste which is so common at Mycenae and elsewhere on the Mainland (i, 598).

[*a*] FAIENCE, GOAT AND KIDS

[*b*] FAIENCE, COW AND CALF

VOLUME II

[*a*] The WEIGHING OF THE SOUL, from the funerary papyrus of Anhai in the *British Museum* (ii, 201).

The falcon-god Horus wearing the double crown of Egypt leads in the deceased Anhai. Above the scales are the Great and the Little Company of gods respectively. Below these, two bricks with human heads representing the Fate and the Birth-place of Anhai. In the scale-pans the heart of the dead woman is being weighed against the ostrich feather, symbol of righteousness. Anubis presides over the weighing and examines the plummet. Opposite to him is the mythical beast Amemit, compounded of a lion, a crocodile, and a hippopotamus, ready to devour Anhai should the verdict be against her. Thoth the ibis-god, the scribe of heaven, stands by to record the result. Above him is Maat herself, the goddess of Righteousness.

[*b*] The abode of the happy dead, called SEKHET HETEP or SEKHET IARU, from the papyrus of Anhai (i, 338–9).

The area is surrounded and intersected by streams. In the top register we see Anhai being rowed in a boat by a male figure. To the right of this are two divine figures. Left is Thoth the ibis-god. Anhai bows before two other gods, and on the extreme left a male figure is hoeing the ground.

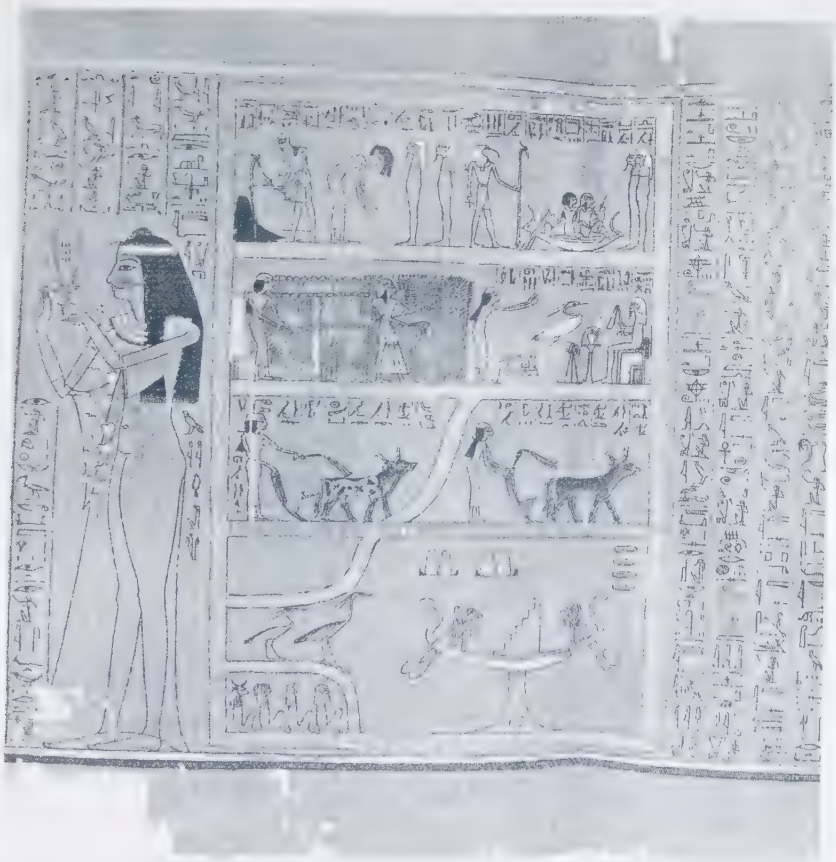
In the second register Anhai bows before a group consisting of a god and a phoenix seated on opposite sides of an offering-table. In the left half a male figure is cutting ripe corn, and behind him Anhai is binding (or gleaning?) the green grain.

The third register shows Anhai ploughing with a pair of oxen in each half of a field intersected by a stream.

In the last register are seen four lakes or pools and two granaries, also a boat bearing a staircase and floating on an arm of the stream. To the left are two phoenixes on the stream and four divine beings in a corner of land cut off by water.

[From the *Brit. Mus. Facsimiles of the Papyri of Hunefer, etc.* Pls. VI, IV]

[*a*] WEIGHING OF THE SOUL



[*b*] THE FIELDS OF IARU

ATON WORSHIP

Scene from the tomb of Tutu at *Tell el-Amarna* (ii, 204–6).

Above, Ikhnaton and his wife Nofretete (or Nefertiti) make offerings to the Aton (Aten) or Sun-Disk, represented as shooting down numerous rays ending in hands, thus embracing the loaded table of offerings which stands before the king. The heads of the royal pair have disappeared owing to the falling out of the blocks of finer limestone originally inserted to enable the sculptor to cut the faces with greater delicacy. Above and just to the right of the king's head-dress is the didactic name of the Aton, enclosed in two royal cartouches. To the right of this are the king's own titles and the two more usual of his names in separate cartouches, while right of these again are the titles and name of the queen.

Below is a figure of Tutu adoring. In front of him are some columns of hieroglyphs containing the Shorter Hymn to the Disk.

[*Drawing Egypt Explor. Soc.*]

IKHNATON WORSHIPPING THE SUN-DISK

PORTRAIT-STATUES, DYNASTY XVIII

[*a*] Grey granite portrait-statuette of Senmut, or more correctly Sennemut (ii, 409), architect and minister of queen Ḥatshepsut (1501–1479 B.C.). He wears the same funerary garment as Menkheperre'senb and holds on his lap a figure of the young princess Nefrure', daughter of Ḥatshepsut. *British Museum*, No. 174. It is in the tomb of Sennemut at Thebes that the oldest Egyptian representation of Minoan Cretans exists (see p. 154 [*b*]). Height 78·5 cm.

[*b*] Grey granite portrait-statuette of Menkheperre'senb, a statesman of the reign of Thutmose III (1501–1447 B.C.). *British Museum*, No. 708. He wears a funerary garment and holds a sacral knot or other amuletic object. Height 82·75 cm.

Both these were funerary statues dedicated at Karnak for the deceased. They are conventional representations, and are not to be regarded as portraits.

[*a*] STATUE OF SENNEMUT

[*b*] STATUE OF MENKHEPERRE'SENB

DYNASTY XVIII

ROYAL PORTRAITS, DYNASTY XVIII

[*a*] Portrait-head of a statue of king Thutmose (Greek from Tethmosis or Touthmosis = Thothmes; contemporary pronunciation probably Ṭhutimase) III (1501–1447 B.C.), in the *Cairo Museum*. A highly individualized and beautiful portrait, characteristic of the period, showing the king as a young man (ii, 411).

[*Photo Cairo Mus.*]

[*b*] Portrait-head of a breccia statue of king Amenḥotep (Amenophis or Amenothes; contemporary pronunciation certainly Amanḥatpe) III (1412–1376 B.C.) from *Thebes*, in the *British Museum* (No. 6). One of the finest portraits of the king known (ii, 411). Height 1 m. 16 cm.

[*b*] AMENḤOTEP III

[*a*] THUTMOSE III

EGYPTIAN FRESCOES, DYNASTY XVIII

[*a*] Wall-painting from a *Theban* tomb, depicting a fellah sampling ears of wheat and two chariots with their drivers. One of the oldest Egyptian representations of horses and chariots, which reached Egypt first about 1700 B.C. with the Hyksos invaders from Syria, to whom it had come from Central Asia probably with the Aryan migrations round about 2000 B.C. (i, 311, 319). Middle of the XVIIIth Dynasty, about 1450 B.C. *British Museum*, No. 37982. Height 33 cm.

[*b*] Wall-painting from a *Theban* tomb, depicting the arrival of Canaanite or South Syrian ambassadors bearing tribute to the Egyptian court. The Semitic facial type is admirably shown. *British Museum*, No. 37991 (ii, 413, 414). Compare the Syrian in the wall-painting described on p. 150 [*a*]. Height 1 m. 14 cm.

[*Photos Mansell*]

[*a*] WALL-PAINTING, CHARIOTS

[*b*] WALL-PAINTING, SEMITES BRINGING TRIBUTE

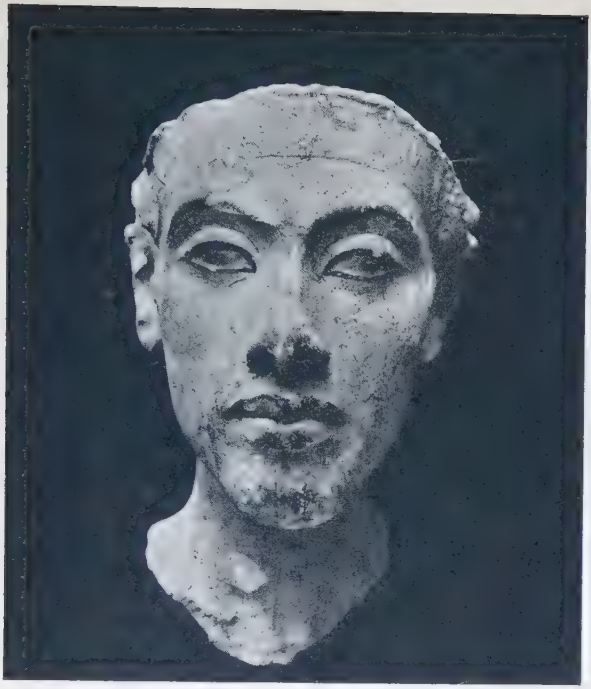
THE AMARNA AGE

[*a*] Ancient cast of a portrait-head in limestone of Ikhnaton, found in the 'House of the Sculptor' at *el-Amarna*, and now in the *Berlin Museum*. This is one of the best portraits of Ikhnaton known, and no doubt well depicts the eager, enthusiastic but at the same time over-artistic and unquiet look of the man. The head is life-size.

[*b*] Portrait-head in painted limestone of queen Nefertiti or Nofretiti, wife of Ikhnaton; also found in the 'House of the Sculptor' at *el-Amarna*, and now in *Berlin* (ii, 412). She wears a tall hat or tiara, blue (probably of coloured linen over a framework) and adorned with gay ribbons, fitting closely to her shaven head. Round her neck is a necklace of beads, pendants, and mandrake flowers in glaze or semi-precious stones. A curious fact is that while her right ear shows the large perforation for the big ear-studs worn at the time, the left ear is shown with the lobe cut off, so that it would seem that the queen's left ear-lobe had been torn or had given way owing to the weight of an ear-ring or stud, and had then been removed. Height 49·85 cm.

These two heads are in some ways two of the finest known Egyptian portraits, and that of Nefertiti is certainly one of the most remarkable, being extraordinarily naturalistic and life-like, owing especially to the treatment of the eyes, which have no trace of the usual Egyptian conventionalism. It is the greatest treasure of the Berlin Egyptian collection.

[*Photos Berlin Museum*]



[*a*] IKHNATON

[*b*] NEFERTITI

THE AMARNA AGE

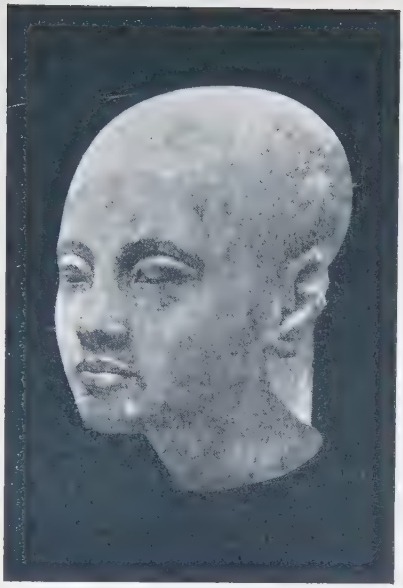
[*a*] Small portrait-head in relief (limestone) of king Ikhnaton (1380–1362 B.C.); *British Museum*, No. 26810. This is a sculptor's sketch or model, and is a good example of a portrait of the king, without the usual exaggeration of his peculiar facial traits. From *el-Amarna* (ii, 411 *sq.*). Height 7·7 cm.

[*b*] Small portrait-head of a daughter of Ikhnaton. From *el-Amarna*. *Berlin Museum*. The head is represented as shaven, which appears to have been a fashion common among ladies of high degree at this period, who also seem to have quite usually discarded the wig, thus appearing with shaven pates. Queen Nefertiti (p. 136 [*b*]) appears with a high beribboned hat or tiara above her shaven skull.

[*Photo Berlin Museum*]

[*c*] Small limestone figure of a court lady, found by Mr Robert Mond in his excavations at *Thebes*, and now in the *Cairo Museum*. The peculiar angular treatment of the wig is noticeable. XVIIIth Dynasty. Height 22 cm.

[*a*] IKHNATON



[*b*] A DAUGHTER OF IKHNATON

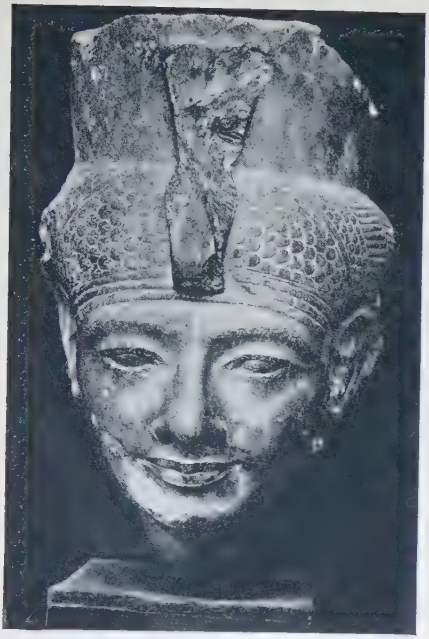
[*c*] A COURT LADY

PORTRAITS, DYNASTY XVIII

[*a*] Limestone portrait-head from a colossal statue of a queen. Late XVIIIth Dynasty; *c.* 1400 B.C. *Cairo Museum.* It is not known who is represented by this bust, but the date is certain.

[*b*] Carved wood and stucco portrait-head from a statuette of a queen, probably Tiy or Teie, the wife of Amenḥotep III and mother of Ikhnaton. The eyes are inlaid, the earrings reproduced in gold-foil, etc. (ii, 106). The peculiar and characteristic features greatly resemble those of the young king Tut'ankhamūn (see *Illustrated London News*, Jan. 1927) and there can be no doubt of their blood-relationship. The type is thought to be that of the Bishari or 'Ababdeh tribes of the eastern desert, from which Teie may have sprung. *Berlin Museum.*

[*c*] Head of a portrait-statue of Amenḥotep son of Ḥapu, minister of Amenḥotep III. From *Karnak. Cairo Museum.* One of the finest Egyptian portraits known. The traits of the aged statesman are admirably shown. He wears his natural hair, parted in the middle, not a wig. In later times he was deified as 'Amenothes son of Paapis,' and worshipped at Thebes (ii, 99, 411).



[a]

[b]

[c]

PORTRAITS, DYNASTY XVIII

THE AMARNA AGE

Painted column of the time of Ikhnaton, from *el-Amarna* (ii, 114 *sq.*). On the column [*a*] is a representation of Ikhnaton and his wife Nefertiti, or Nofretiti, with two of their daughters, adoring the sun-disk Aton (cf. p. 128 above), from which life-giving rays descend upon their heads. About 1370 B.C.

Wall-paintings of the time of Ikhnaton, from *el-Amarna*. The vines [*b*] and waterfowl rising from aquatic plants [*c*] are typical of the realistic art of the period. Compare the Minoan paintings described on p. 120 above. It should however be remembered that whereas the Minoan wall-paintings were executed in true fresco, their Egyptian congeners were always carried out in *tempera* or distemper.

[*Drawings Egypt Explor. Soc.*]

[a]

[b]

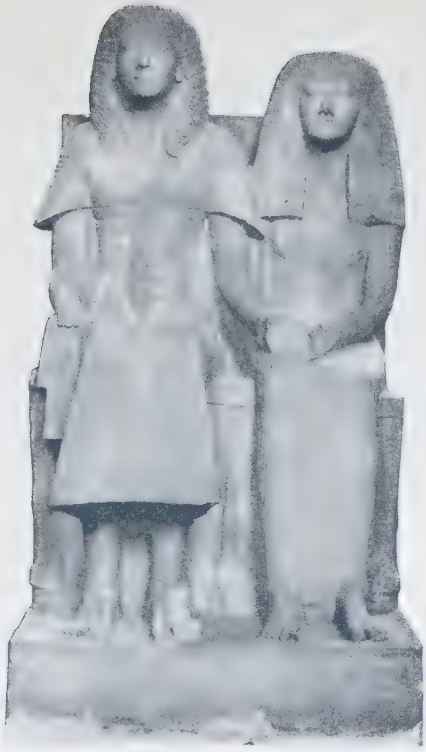
[c]

PAINTINGS, TIME OF IKHNATON

SCULPTURE, DYNASTY XVIII

[*a*] White limestone portrait-group of a noble and his wife, from a *Theban* tomb. Fine work of the later XVIIIth Dynasty; *c.* 1425 B.C. *British Museum*, No. 36. Portrait-groups of this kind were often placed in tombs: there is a fine collection of them in the Leyden Museum. The statues here figured display well the costume of the period (ii, 421). Both wear wigs over their natural hair, which in the case of the man falls in front of the shoulders, the wig covering the head only as far as the ears, while the woman's head is entirely hidden by her wig. Both wear clothes of diaphanous gauffred linen, the man with a sleeved cape as well as his apron-kilt, the woman in the usual long robe, not now so close fitting as it had been in earlier times. Height 1 m. 32 cm.

[*b*] Red granite recumbent lion, from *Sulb* or *Soleb* in *Nubia*; *British Museum*, No. 2. Dedicated originally in all probability by Amenḥotep III (1412–1376 B.C.), like the companion lion in the Museum (No. 1), and later usurped by Tut'ankhamūn (1360–1350 B.C.). The pair of lions are of the same sculptor's design and identical workmanship, so that that of Tut'ankhamūn must, like the other, have been made for Amenḥotep III, who built the temple at Soleb. The two are the finest pair of Egyptian figures of lions known, and probably the finest objects in the whole Egyptian collection of the British Museum. Length 2 m. 13 cm.; height 1 m. 11 cm.



[*a*] NOBLE AND WIFE, XVIIITH DYNASTY

[*b*] LION OF TUT'ANKHAMŪN

Red granite lid of the SARCOPHAGUS OF KING RAMSES III (1204–1172 B.C.); *Fitzwilliam Museum, Cambridge*. The king is shown as Osiris, wearing the Osiride head-dress of the mummy and carrying the crook and flail of the god. At his side are the goddesses Isis and Nephthys in relief tending him. The figure of Isis is mostly destroyed: that of Nephthys stands on the symbol of gold. A typical example of the heavy sarcophagus lids of the later Empire. From his tomb in the *Bibān al-Mulūk* at *Thebes*. Length 3 m., width 1·475 m.

LID OF SARCOPHAGUS OF RAMSES III

ARCHITECTURE, DYNASTY XX

[*a*] The North Wall of the temple of Medīnet Hābu at *Thebes*, showing the first and second pylons of Ramses III. On this wall are cut reliefs illustrating the campaigns of this king (1204–1172 B.C.). The long monotonous lines of the building are typical of Egyptian architecture.

[*b*] The Entrance Gate-Tower of the Temple of Medīnet Hābu, built by Ramses III in the style of the tower of a *migdol* or Palestinian fort. This was an unusual and unconventional appearance in Egyptian architecture (ii, 411).

[*Photos Dr H. R. Hall*]

[*a*] NORTH WALL OF THE TEMPLE OF MEDĪNET HĀBU

[*b*] GATE-TOWER OF THE TEMPLE OF MEDĪNET HĀBU

PEOPLES OF THE LEVANT

[*a*] WALL-PAINTING in the tomb of Menkheperre'senb (XVIIIth Dynasty, *c.* 1470 B.C.) at *Thebes*, showing FOREIGN CHIEFS—a Canaanite, an Arab, a Syrian of Tunip, and a Keftian or Cretan—bringing gifts and prostrating themselves. The Cretan bears a great bull's-head rhyton (cf. p. 168 [*b*]); the Syrian offers one of his own children. The inscription reads: 'Giving adoration to the Lord of the Two Lands, the chief of every land prostrates himself before the Good God [Thutmose III]: they praise the strength of His Majesty; their gifts are on their backs, every product of Asia: silver, gold, lapis, turquoise; every splendid fine stone.' The three names below are arbitrarily arranged, and do not properly accord with the four figures: 'Chief of Keftiu, Chief of Kheta, Chief of Tunip.' There is however no Hittite (Kheta) represented, and the Canaanite and Arab are not mentioned (ii, 6, 275 *sqq.*, 413).

[*From the copy painted by Mrs N. de Garis Davies: by permission of Mrs Davies and Dr A. H. Gardiner*]

[*b*] HITTITE CHARIOTEERS and Warrior fighting behind an oblong shield. The facial type is well shown, and the curious thin pig tail depending from a shaven scalp, anticipating Moslem custom (ii, 5). Relief in the temple of Ramses II at *Abydos*: *c.* 1280 B.C.

[Garstang, *Land of the Hittites*, Pl. LXXXIII]

[*a*] WALL-PAINTING SHOWING FOREIGN CHIEFS; THEBES

[*b*] HITTITES, FROM THE TEMPLE OF RAMSES II, ABYDOS

PEOPLES OF THE LEVANT

[*a*] SHARDANA of the Guard. Relief in the temple of Ramses II at *Abydos* (*c.* 1280 B.C.) (ii, 6, 142).

[*Photograph by Dr H. R. Hall*]

[*b*] Relief at *Medīnet Hābu*, depicting a PHILISTINE (Pulesti) gripped by the human-armed hawk above the banner-name of king Ramses III: *c.* 1190 B.C. (ii, 173 *sq.*).

Photograph by Dr H. R. Hall; Ancient History of the Near East, Pl. XXIV, 1]

[*c*] Heads of PHILISTINES: from relief at *Medīnet Hābu* (ii, 173).

[*d*], [*f*] Two heads of YOUNG SHARDANA WARRIORS (ii, 8, 142, 173) from relief at *Medīnet Hābu*: *c.* 1190 B.C. The European, in fact Greek, type is very noticeable: the face of [*f*] closely resembles that of a well-known head of a young man of the VIth–Vth cent. B.C. in the Acropolis Museum at Athens.

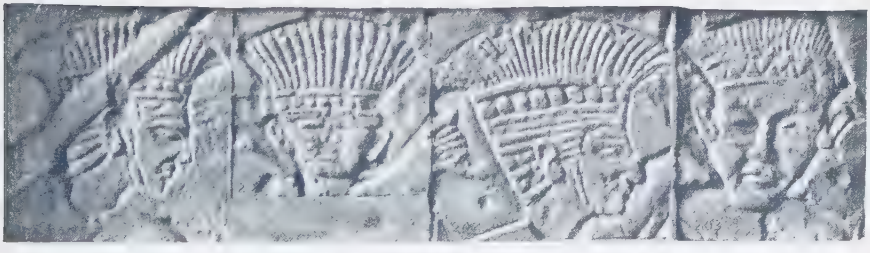
[*e*] Head of HITTITE CHIEF, *temp.* Ramses III (*c.* 1190 B.C.); relief in the temple of *Medīnet Hābu* (ii, 5).

The heavy-nosed 'Armenian' type of face, round high skull and characteristic hair in a long coil or pigtail, is well shown in this portrait.

[Petrie, *Racial Portraits*, Pl. III, 200; Pl. XI, 156]

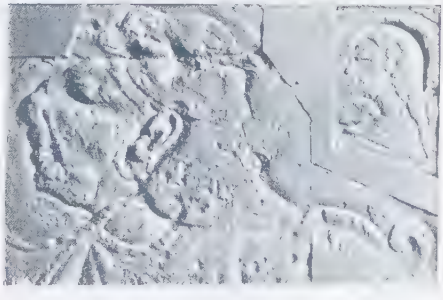
[a]

[b]



[c]

[d]



[e]

[f]

PEOPLES OF THE LEVANT

[*a*] FRESCO IN THE TOMB OF REKHMIRE, *Thebes*.

On Egyptian monuments of the XVIIIth Dynasty from Thutmose III onwards the Men of Keftiu and the Men of the Isles are mentioned among those who brought presents to Egypt (cf. p. 150 [*a*]). It is not certain whether the Men of Keftiu and the Men of the Isles were the same. Keftiu is grouped with the nations of the North and West and has been equated with the biblical Caphtor and so with Crete. A vase of aragonite, labelled 'vase of Kefti-stuff,' was found in the tomb of Thutmose IV, but is not yet fully published. At Thebes, on the back wall of the antechamber of the tomb of Rekhmire, a noble holding high offices under Thutmose III, there is represented the reception of foreign envoys and their gifts, and above the second row of men who carry fine vessels of all kinds is written 'The Coming in peace of the Great Ones of Keftiu and of the Isles in the midst of the Sea.' The men so designated are clearly foreigners; their hair falls in long strands on to their shoulders, and their waist-cloths, without being exactly similar, recall the costume of the Cup Bearer from Cnossus (p. 156 [*a*]). The filler vase and the metal ingot borne by the third and fourth men seen here [*a*] have Cretan parallels (cf. p. 168 [*a*]; p. 300 [*a*]), but these forms are not confined to Crete, and occur also among Syrian types. Of the others some have Cretan analogies and some have not.

[*From the copy painted by Mrs N. de Garis Davies: by permission of Mrs Davies and Dr A. H. Gardiner*]

[*b*] FRESCO IN THE TOMB OF SENNEMUT, *Thebes*.

Foreigners also appear in the paintings which decorate the tomb of Sennemut at Thebes. He was an influential counsellor of Ḥatshepsut and supported her against Thutmose III who later had Sennemut's name chiselled out. Unfortunately the inscription, naming the men pictured in his tomb as bringing vessels of gold or silver which are unmistakably Minoan, is lost. Two of them bear cups of the same shape as the famous gold cups of Vaphio (p. 166 [*b*]) and one has a design of bulls' heads not unlike that of the Queen's cup from Dendra (*Art and Archaeology*, Dec. 1926, p. 234). The others can be paralleled by bronze vessels from Mycenae or Cnossus, and the belt and kilt seen on the end figure on the right are like those of the Cup Bearer. These foreigners resemble the Men of Keftiu and the Men of the Isles in the tomb of Rekhmire and show that these people were in close touch with Minoan culture, even if Keftiu is not restricted to Crete, but is, as has been said, 'the North-Western coasts of the Mediterranean from Crete to Cyprus.' These frescoes and the Cretan objects from Egypt indicate political and commercial relations between the two countries, but the Men of Keftiu and the Men of the Isles must be kept quite distinct from the Peoples of the Sea, who first appear in Egyptian records at a considerably later date (i, 176; ii, 275 *sqq.*, 438).

[*Annual Brit. School, Athens*, XVI, Frontispiece]

[*a*] MEN OF KEFTIU, FROM THE TOMB OF REKHMIRE

[*b*] FRESCO IN THE TOMB OF SENNEMUT

[*a*] Restored fragments of THE FRESCO OF A CUP BEARER, from Palace of *Cnossus. Candia Museum.*

The great palace period at Cnossus, which may in many ways be compared to the age of Louis XIV, covered approximately two centuries and was contemporary with the greater part of the XVIIIth Dynasty in Egypt from about 1580 to 1400 B.C. This age was marked by great activity in all forms of art and architecture. The richly coloured frescoes adorning the walls occupied a prominent place among the appointments of the palace, which was furnished with a comparatively high standard of comfort. In the corridor within the South-West porch were found the remains of a fresco showing a long procession of men and women, and in another passage near the pieces of the Cup Bearer, probably part of a similar procession, either representing a festival or else envoys bringing gifts to Minos, like the Men of Keftiu in the tomb of Rekhmire (p. 154 [*a*]). It suggests, at all events, a youth of noble birth serving as a page and gives a vivid picture of the Minoans as they appeared to themselves. The figure is slender and apparently of average height, the hair is dark and curly and the skin is reddish according to the convention for representing men. There are silver rings round the neck and on the left arm and an engraved sealstone is fastened on the wrist. The costume seems to consist of the loin-cloth and kilt with a metal belt at the waist. The whole is gracefully rendered and is perhaps the best picture known of the Minoan physical type.

[*Photo Metropolitan Museum, New York*]

[*b*] Reconstruction of painted STUCCO RELIEF OF A PRINCE, from Palace of *Cnossus. Candia Museum.*

The low relief in painted stucco [*b*] restored from many fragments, such as the head-dress, the upper part of the body and right arm, large parts of the left leg (unfortunately the face and head are lacking), is a splendid example of the later palatial art. These fragments, found above a basement floor on the South side of the great court, probably decorated the wall of an important chamber overlooking the court here near the Southern entrance. The relief is low, but the rendering of the muscles, though not absolutely accurate, is tense and life-like, and the head-dress of lilies with a feathery crest gives a most imposing effect. The waist is small and in comparison with the developed muscles of the thigh justice is not done to the chest and stomach. Details like the lily-bud necklace, the costume, the waist-cloth and metal belt are given in paint and with the fresh modelling make an interesting combination of low relief and colour. The whole well illustrates the grandiose style and methods fashionable in the Minoan palace period (ii, 434, 435).

[*a*] CUP-BEARER FRESCO

[*b*] STUCCO RELIEF OF A PRINCE

FRESCO FRAGMENT from North-West angle of palace at *Cnossus*. *Candia Museum.*

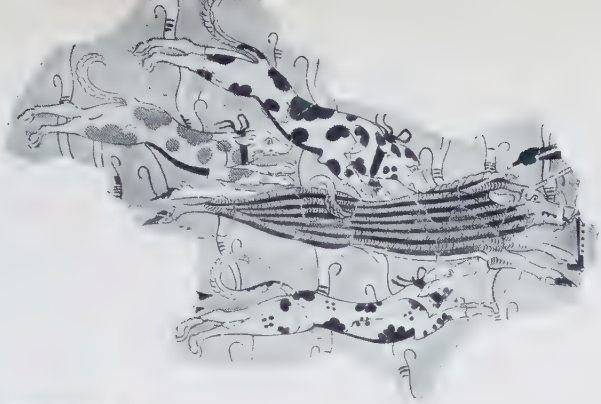
[*a*] Among the frescoes which decorated the palace of Cnossus in the later part of the great palace period, illustrations of crowds of men and women witnessing some religious or secular function were popular. These, though often drawn on a small scale and in an impressionistic style with a distinct touch of the *baroque*, are important as picturing Minoan manners and customs. The piece here figured gives the head and shoulders of a Minoan girl wearing a short-sleeved garment with what is called a 'sacral knot' attached to the collar at the back. This object frequently occurs in Minoan art and probably represents a ceremonial badge of some kind. The skin is painted white according to convention, the eye is large and drawn *en face*, the hair is dark and curly, the lips red. The weakness of the drawing of eye and profile shows that this is rather a sketch than a finished picture.

[*Photo Hellenic Society*]

Reconstructions of FRESCO FRAGMENTS, from *Tiryns*. *National Museum, Athens.*

In the palaces of the Mainland fresco painting borrowed from Crete was freely used for decoration in the Late Helladic age. Examples of the first phase (L. H. I–II) from Thebes, Tiryns, and Mycenae depend on Cretan tradition; but frescoes of the later phase (L. H. III), after the fall of Cnossus, show greater independence in style. This is best represented by fragments of large decorative subjects found in the palace at Tiryns, erected in the fourteenth century B.C. and partially rebuilt and redecorated at least once. In one piece [*d*] is seen part of the company setting out for the hunt, chiefs driving in chariots and attendants holding hounds in leash. The restraint of this is in direct contrast to the vigorous life of the actual hunt of the boar [*c*], which gallops *ventre à terre* closely followed by the hounds through long scrub or reeds right on to the spears of the huntsmen. A number of other fragments come from a long procession of elaborately dressed women [*b*] which must have adorned a great hall. They wear dark red jackets, short-sleeved, tight at the waist and open over the bosom, edged with ornaments perhaps applied in some other material such as strips of thin beaten gold. The skirt is long, full and decorated with shaped pleated flounces, the dipping points of which produce a false impression of a divided skirt. Between the flounces are belts of ornamental scale pattern. The hair is long and elaborately arranged. Above is an ornamental border and below is a painted representation of a dado of grained wood which strikes a false note. Such frescoes afford a vivid picture, not merely of the internal ornamentation of the palaces of Mycenae and Tiryns, but also of their inhabitants (ii. 434, 451, 461).

[*Photos Metropolitan Museum, New York*]



[*c*]

[*a*]

[*b*]

[*d*]

FRESCOES FROM CNOSSUS AND TIRYNS

MYCENAE AND TIRYNS

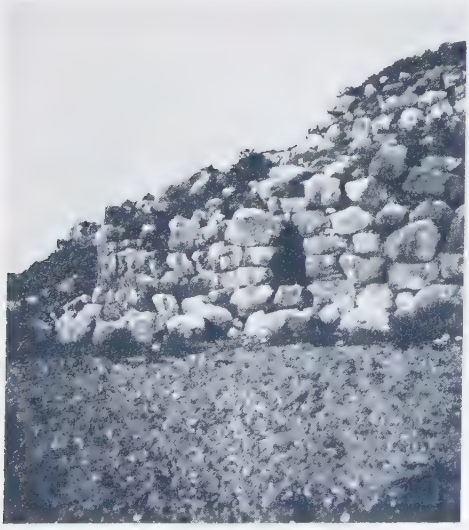
The palace of Cnossus was overthrown about 1400 B.C. and the power of Crete collapsed, the actual catastrophe having possibly been brought about through invasion from overseas by the newly-arisen powers of the Greek Mainland at Mycenae and other centres. The tale of the expedition of Theseus to Crete to overthrow the rule of Minos may contain a germ of historical truth. With the fall of Crete the influence of the civilization which it had originated did not collapse too, for Mycenae and the Mainland had adopted and adapted it for themselves and now spread it far and wide throughout the Eastern Mediterranean. Mycenae took up the position hitherto occupied by Cnossus and at once, though it had been growing in power and importance for some two centuries, became the capital of the Aegean Empire. Under the lead of a strong dynasty of able rulers the CITADEL OF MYCENAE was enlarged and refortified. Entrance to it was given by the famous LION GATE [*a*] built at a set-back in the wall so that direct attack would not be easy. It is solidly built of mighty rectangular blocks of conglomerate designed to make both a massive fortification and an imposing gateway. The lintel, threshold, and side posts weigh many tons, and above the lintel is a relieving triangle masked by the famous limestone relief of the guardian lions and the sacred pillar, typifying the Great Goddess under whose protection Mycenae was placed. The lions' heads, probably carved in steatite, were set on separately and are missing, but the modelling of the bodies displays wonderful skill considering that the sculptors worked with no metal harder than bronze. The Lion Gate is at the North-West angle of the citadel wall and there is another gate built on similar lines [*b*] towards the North-East angle, called the Postern Gate.

The CASTLE OF TIRYNS lies on a low limestone hill, in the plain near the sea some miles South-East of Mycenae. Like Mycenae, Tiryns had also been inhabited since the beginning of the Bronze Age, but it did not become a strong castle till after 1400 B.C., though it had previously been the residence of an important ruler. Tiryns, being on lower ground and in a position less secure, is more strongly fortified for its size than Mycenae. The walls are built of enormous blocks of limestone and are of great height and thickness. On the South towards the sea there is a semicircular bastion [*c*] thrown out to protect a side entrance to the upper citadel with a narrow stairway leading upwards. In the thickness of the walls on the North and East are long galleries [*d*] with side chambers opening off them, all alike roofed with massive stones leant against one another and carefully counterweighted and supported. The builders of the walls of Mycenae and Tiryns planned boldly, were expert structural engineers and improved much on the knowledge they had inherited from Crete (ii, 457, 458).

[*Photos* [*a*], [*d*], *Hellenic Society;* [*b*], [*c*], *by C. T. Seltman*]

[*a*] MYCENAE, LION GATE

[*b*] MYCENAE, POSTERN GATE



[*c*] TIRYNS, POSTERN GATE

[*d*] TIRYNS, GALLERY

THE CITADEL OF MYCENAE [*a*] occupies a rocky hill lying between two steep limestone peaks, Hagios Elias to the North and Zara to the South. It is separated from them by deep ravines, and the ridge, of which the citadel is the highest point, forms a kind of natural roadway leading from the upper plain of Argos into the fertile hill valleys. The citadel also guards the point where the high road coming over the hills from Corinth debouches into the Argive plain. Being so strongly protected, it forms a natural fortress, for its geographical position makes it the key of Argolis. Thus from a very early time, the beginning of the Bronze Age (Early Helladic), Mycenae was inhabited, and by the Middle Helladic period became a place of importance. Just before the beginning of the Late Helladic Age and the rise of the XVIIIth Dynasty in Egypt the people of Mycenae, under the influence of the Cretan culture, which they absorbed so readily and whole-heartedly, rapidly developed their power and civilization. Mycenae then became the seat of a powerful dynasty, the princes of which were laid with all their treasures in a series of deep shaft-graves in the centre of an old Middle Helladic cemetery. These graves were regarded as sacred; so when the massive Cyclopean walls of the citadel were laid out about 1400 B.C. and the Lion Gate was built, the area they occupied was levelled, enclosed within a double ring of standing slabs with a stately entrance and made a sanctuary for ever with the royal graves marked by sculptured stelae [*b*]. These were the royal graves found by Schliemann and his excavation of them was the first revelation of the brilliant Bronze Age of Greece. The Shaft Grave Dynasty ruled till towards the close of the sixteenth century and was succeeded by an even more powerful dynasty which laid its dead in the beehive tombs. These are all great vaults of solid masonry built in the hillside, deeply excavated so as to support the thrust of the superstructure. The greatest is the TREASURY OF ATREUS, which is constructed throughout in ashlar work of massive rectangular blocks of hard conglomerate [*c*]. The entrance passage is 36 metres long and 6 metres wide and leads up to a great door set in a stately façade which was adorned with engaged columns and decorative sculptures in coloured stone. The lintel consists of two massive blocks of which the inner weighs over one hundred tons. The main vault, still practically perfect, measures 13·20 metres in height and 14·50 metres in diameter, and off it lies a rock-cut chamber which probably served as a charnel house. Detailed study of the construction reveals that the Mycenaeans must have been able mathematicians to calculate so correctly the curves and stresses of this masterpiece of imaginative engineering (ii, 453, 457).

[*Photos Hellenic Society*]

[*a*] MYCENAE, ACROPOLIS AND HAGIOS ELIAS

[*b*] MYCENAE, GRAVE CIRCLE

[*c*] MYCENAE, 'TREASURY OF ATREUS'

THE GOLDSMITH'S ART

[*a*] Gold mask from Vth Shaft Grave, *Mycenae*. *National Museum, Athens*. Life-size.
In the Grave Circle at Mycenae, just within the Lion Gate, Schliemann found the royal tombs of its first great dynasty, the 'Shaft Grave Dynasty,' which ruled from the close of the seventeenth century till the latter part of the sixteenth century B.C. These graves (cf. p. 162) were deep shafts cut in the soft rock and with one exception each contained two or more bodies. The various members of the royal house were buried apparently at different times and the bodies lay in the usual contracted position, covered with masks and ornaments of gold and with other rich gear by their sides, the most valuable treasure from all points of view yet found in any excavation in Greek lands. The faces of the men were covered with masks of gold which, worked in repoussé, reproduce in spite of the crushing they have undergone, the appearance of these dead princes. The best [*a*] with the full short beard and moustache, although the eyes are sightless, is full of regal dignity and from it we can attempt to visualize the kings who raised Mycenae to greatness (ii, 452).

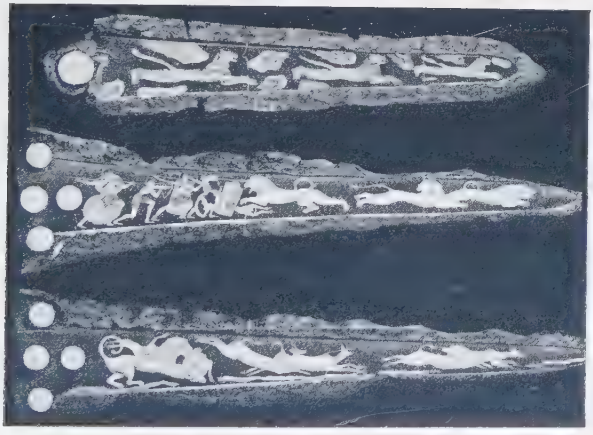
[*b*] Bronze daggers from IVth Shaft Grave, *Mycenae*. *National Museum, Athens*. Scale *c.* $\frac{1}{4}$.
The character of the art represented in the treasures of these graves is mainly Cretan, but there are several objects and motives which have as yet no Minoan analogies. The metal work shows a skill and an artistic feeling of the first rank and in particular the bronze daggers inlaid with gold, of which several examples are known from the Mainland, cannot yet be paralleled in Crete, though the art is *au fond* Minoan. One of the most elaborate daggers shows on one side of the blade a group of men armed with spears and protected by tall shields, probably of hide, hunting lions, and on the other side a lion chasing and pulling down one of a herd of frightened deer. Another dagger shows a simpler but no less vivid scene, three magnificent lions dashing away at full gallop. The supreme skill of the craftsman responsible for the delicate inlay is no less marvellous than the genius of the artist who designed the scenes with so sure and vigorous a touch (ii, 453).

[*Photos Hellenic Society*]

[*c*], [*d*], [*e*] Gold cups from Shaft Graves, *Mycenae*, [*c*] from IIIrd, [*d*], [*e*] from IVth Grave. *National Museum, Athens*. Scale $\frac{4}{15}$.
The gold cups [*c*], [*d*], [*e*] are for the most part simple in design, but this very restraint emphasizes their high artistic quality. The delightful sea-scape of dolphins in low relief [*c*] compares with the Pachyammos jars (p. 170) as an instance of the popularity of marine motives in Minoan art (ii, 452 *sq.*).

[a]

[b]



[c]

[d]

[e]

GOLD OBJECTS FROM THE SHAFT GRAVES, MYCENAE

[*a*] FRAGMENT OF SILVER RHYTON from the IVth Shaft Grave, *Mycenae. National Museum, Athens.* Scale $\frac{1}{2}$.
Schliemann found a number of fragments of a silver vase with gold binding, which were subsequently recognized by Dr Stais as part of a rhyton or filler (cf. p. 168 [*a*]), decorated in low relief with a siege scene. On the slope of a rocky pine-clad hill is a Mycenaean castle, with flat-roofed houses rising in tiers within the walls, where stands a group of women encouraging their menfolk fighting in the open below. The defenders are armed with slings, bows and arrows, tall shields of hide and spears. They stand on the beach and in the water is seen part of the crew of a boat being poled in the shallows, while other fragments show men swimming ashore. This may be taken as a contemporary document illustrating the repulse of an attack made by oversea enemies or pirates on a Mycenaean stronghold near the sea, like Tiryns or Asine (ii, 452).

[*Photo Hellenic Society*]

[*b*] GOLD CUP from Beehive Tomb at *Vaphio, Laconia. National Museum, Athens.* Scale $\frac{1}{1}$.
Among the treasures of the ruined beehive tomb at Vaphio, which dates from about 1500 B.C. (the beginning of Late Helladic II), are two embossed gold cups of splendid workmanship. These are Minoan in style and would either have been imported from Crete or else have been made for a prince on the Mainland by a Minoan craftsman working at his court. The scenes illustrate the capture of wild bulls, and the design though cramped is strong and vivid, especially in the part figured where one bull is caught in a net stretched between two trees and another dashes away in safety (ii, 455).

INTAGLIOS from *Mycenae. National Museum, Athens.* Scale $\frac{1}{1}$.
[*c*] Lentoid bead of green glass paste, Tomb 518. [*d*], [*e*], [*f*] Scarabs of late XVIIIth Dynasty and steatite imitation, Tomb 526. [*g*] Gold ring, Tomb 520. [*h*] Hittite sealstone (steatite), Tomb 523.
Objects of high artistic quality are not confined to royal tombs, but are often found in the smaller rock-cut chamber tombs of private families. Typical is the fine gold ring [*g*] engraved with two confronted wild goats found in a tomb dating from the fourteenth century B.C. The small scale and good modelling show the high average of taste and workmanship, seen also in signets of a more ordinary type, like [*c*], with a drawing of a deer or goat.
Foreign influences at Mycenae, after its rise to supremacy on the fall of Cnossus, are illustrated by the two Egyptian scarabs dating from the reign of Amenhotep III (1412–1376 B.C.), by the local imitation in steatite, and by the Hittite seal from L. H. III tombs. The latter is of great importance as showing that there was connection between Mycenae and Asia Minor from before the traditional date of the Trojan War. It also recalls the legend that the Pelopid Dynasty came from Phrygia to the Peloponnese (i, 176; ii, 477).

[b]

[a] FRAGMENT OF SILVER RHYTON, FROM MYCENAE
[b] GOLD CUP, FROM VAPHIO
[c]–[h] SEALSTONES, SCARABS AND RING

[*a*] STEATITE RHYTON OR FILLER, restored, from *Hagia Triada. Candia Museum.* Scale *c.* $\frac{1}{4}$.

In the later period of Minoan art (L. M. I–II) the Cretans carved steatite with great skill, objects of all kinds being made of it, from small sealstones to large lamps, though it was noted at Palaikastro that small lamps are earlier (L. M. I) than really large examples (usually L. M. III). Many of the steatite vases are ritual vessels, rhytons which can be ovoid, funnel shaped [*a*], or in the form of a bull's head [*b*]. One of the largest and best specimens of a funnel rhyton in steatite is from Hagia Triada [*a*], dating from Late Minoan I. This, though fragmentary, shows a series of interesting scenes in four horizontal rows round the vase. In the upper belt is a dramatic boxing contest continued in the third and fourth zones. In the second is pictured a scene of bull baiting and bull vaulting, popular sports in Minoan Crete. The low relief is admirably modelled and though in some cases the rendering of the natural forms is limited by a kind of artistic shorthand, the scenes are life-like and spirited. The reliefs of these steatite vases were covered with thin gold leaf—a fault of taste which would produce a meretricious effect and also mask to some extent the fine modelling (ii, 435).

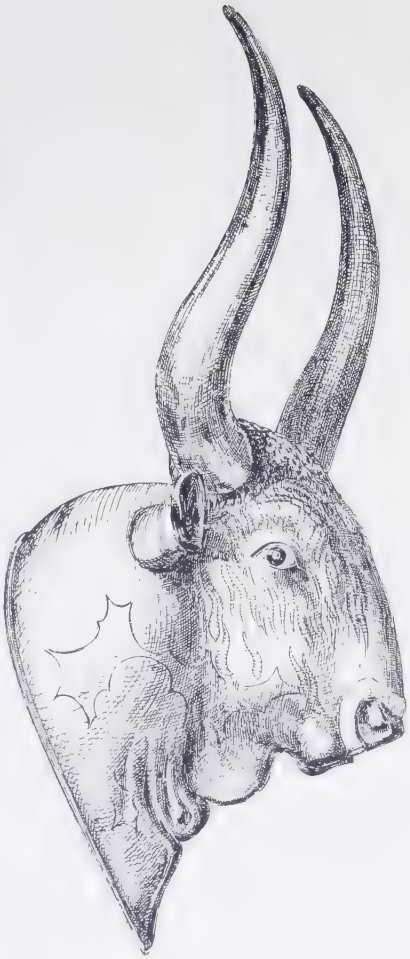
[*b*] STEATITE RHYTON in the form of a bull's head, restored, from Little Palace, *Cnossus. Candia Museum.* Scale *c.* $\frac{1}{5}$.

The bull's head rhyton [*b*], which had horns of wood covered with thin gold plate, eyes of rock crystal set in a border of red stone, and nostrils surrounded by a curving inlaid band of white shell, shows a somewhat more schematic treatment, as in the patches of dappling indicated by incised lines on the neck and cheeks. The head is hollow; there is an inlet in the top of the neck behind the horns, and an outlet at the mouth. The ears and the plate across the neck are made separately and set on. The modelling of the forms, the carving of the hair and other details are excellently done. The vessel is later in date than the other rhyton [*a*] and is probably Late Minoan II. Fragments of other steatite rhytons of this type have been found in Crete and at Mycenae and clay imitations of later date are known from several sites, notably Rhodes and Carpathus (cf. also that depicted on the Egyptian fresco, p. 150 [*a*]). These seem to show that not only did the Creto-Mycenaean culture spread throughout the Aegean area, but also the ritual in which it is presumed these vessels played an important part. It is conjectured that they served for making libations to a deity connected with a bull cult (ii, 440).

[Evans, *Archaeologia*, LXV, fig. 90]

[*a*]

STEATITE RHYTON



[*b*]

BULL'S-HEAD RHYTON

MINOAN VASES

[*a*], [*b*] Painted jars used for burial purposes, from *Pachyammos*. *Candia Museum*. Scale not recorded.

Throughout the Middle Minoan period the decoration of the vases, which bore such refined and attractive polychrome designs of flowers and kindred devices, was executed in the light on dark style. The bright-coloured patterns were rendered on a ground of blackish glaze paint. Towards the close of the Middle Minoan age at the beginning of the great palace period at Cnossus a new decorative convention came into vogue for vases, the dark on light style. According to this the patterns were drawn in various shades of red-brown glaze paint on a polished cream or pale buff slip. In the earlier specimens details were helped out with red as in the polychrome Middle Minoan ware. This dark on light system was no new thing in Crete and had actually been employed in Early Minoan times till it went entirely out of fashion on the adoption and development of Middle Minoan polychromy on a dark ground. These apparently deliberate changes of decorative systems imply that Minoan art had already by Middle Minoan times ceased to be anything in the nature of a peasant or folk art and had become an art ruled by changing fashion, just as modern European art has changed from medieval times to the present day. We may well compare the earlier phases of the great palace period at Cnossus to the age of Louis XIV and the later to that of Louis XV, in the sense that just as art in France was then governed by styles and conventions inspired by great artists like Le Brun or Boucher, so at Cnossus we can imagine some Daedalus working for Minos and deliberately originating new artistic methods to satisfy the taste of a court anxious for novelties.

The two jars used for burial purposes found by Mr Richard Seager in the cemetery at Pachyammos in East Crete well illustrate this transition from the light on dark to the dark on light technique during the period covered by the end of the Middle Minoan and the beginning of the Late Minoan age. One of these jars [*a*] shows a school of dolphins dashing through a belt of narrow water near rocks clouded with spray. The other [*b*] shows a similar scene in the dark on light manner and the restrictions of the technique make the representation less naturalistic and more academic. The light on dark vase is pictorial in its effects, while the dark on light is decorative. Marine designs like these dolphins which came into fashion for ceramic ornament at this time took a leading place among the decorative motives of the succeeding Late Minoan styles. They were imitated by the potters of the Mainland and remained in vogue down to the fall of Mycenae (i, 592; ii, 436, 440).

[Evans, *Palace of Minos*, i, fig. 447, after Seager, *Cemetery of Pachyammos* (Philadelphia, 1916), Pls. XIV and IX]

[a]

[b]

JARS, MIDDLE MINOAN III—LATE MINOAN I

CYCLADIC VASES

Painted vases from *Phylakopi* in *Melos* imitating Late Minoan I pottery. *Melos Museum.* Scale $\frac{4}{9}$.

Although Crete and the Cyclades were in contact from the beginning of the Bronze Age it was not till the Middle Minoan period that Cretan cultural influence made itself strongly felt in the islands. The fine polychrome Kamares pottery (principally Middle Minoan II) was being imported into Melos, the Cretan script was known, and in architecture, religion and other accompaniments of daily life Minoan civilization was dominant. With the beginning of the great palace period at Cnossus Cretan influence in the islands increased. The Flying Fish fresco, for instance (p. 120 [*a*]), was probably painted in Melos by a Cretan artist summoned for the purpose. The best reflection of this Minoan influence is to be seen in the pottery produced locally in Melos. At the end of the Middle Minoan period Cretan designs, especially of the floral type, were used and adapted by the Melians. In the first Late Minoan period the vases have Cretan shapes as well as Cretan patterns. They can always be distinguished from Cretan products because the Melian clay is of a spongier character while the surface lacks a good slip and the patterns are less well drawn. The two vases here [*a*] a rhyton or filler and [*b*] a 'bridge-spouted jar' are both distinctly Minoan in form, and the floral and spiral designs, especially that with the solid centre, are characteristic Late Minoan I motives. The excavators of Phylakopi note that the Melian imitations of Cretan vases always appear at a slightly later date than the actual Cretan originals imported into Melos. This is natural—they would be cheap local substitutes for more expensive imported fabrics. All through this time Melos was in touch with the Mainland also. Middle Helladic vases (as well as local Melian imitations) are well known in Melos and in the next age, Late Helladic I and II, vases which, though they follow Minoan styles, are of unmistakable Mainland fabric were found at Phylakopi in the same strata with imported Cretan ware and local Melian substitutes like those figured here (i, 601 *sqq.*: ii, 448 *sqq.*).

[*Annual Brit. School, Athens*, XVII, Pl. II]

[*a*]

[*b*]

MELIAN IMITATIONS OF LATE MINOAN I VASES

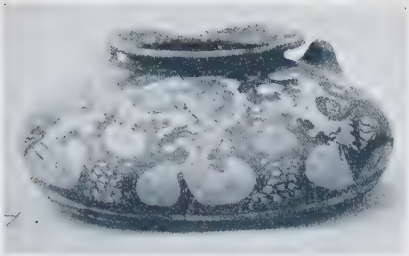
CRETAN POTTERY

[*a*], [*b*] Cretan vase (*alabastron*) of Late Minoan II style (from *Phylakopi. Melos Museum.* Scale [*a*] $\frac{1}{4}$; [*b*] $\frac{3}{8}$). This popular type of vase first appears in Late Minoan I, becomes fashionable in the next phase and continues in use in a modified form into the last stage of Minoan culture. The example here figured [*a*], [*b*] was found at Phylakopi in Melos in a stratum marked by local imitations of Cretan L. M. I pottery (cf. p. 172), and bears a marine design, argonauts swimming among coralline rocks on which are sea-anemones. The shape, like so much else Minoan, was introduced to the Mainland and speedily became popular, especially in Late Helladic II, but went out of use before the fall of Mycenae in the twelfth century. In tombs of L. H. II date at Mycenae *alabastra* like this are common, but the patterns differ, for marine designs are less frequent and wave patterns and ivy or foliage designs are more usual. At first the height of the vase equals half the diameter of the vase, later (in L. H. III) the two are equalized (ii, 448 *sq.*).

[*Annual Brit. School, Athens*, XVII, Pl. XI and p. 15]

[*c*], [*d*] Vases of Ephyraean style from *Cnossus. Candia Museum.* Scale $\frac{2}{7}$. On the Mainland the typical Middle Helladic vase is the Grey Minyan goblet which by the beginning of Late Helladic I was translated, under the influence of Minoan pottery, into Yellow Minyan, which has the same smooth and soapy surface as the earlier Grey Minyan (p. 106 [*c*], [*a*]). The vases still imitate metal, but are not so large; the proportions are better and the surface has a highly polished yellow-buff slip. The shape is not Minoan and is analogous to some plain gold and silver goblets from Mycenae of L. H. I date. In the next phase (L. H. II) the Yellow Minyan goblet is decorated: simple designs, a rosette, a lily, or an argonaut, are painted singly in a clear field, one each side of the vase, and a small quirk below the handle. The patterns resemble Melian floral designs and though derived from Minoan art are characteristic of the Mainland rather than of Crete. This ware, called 'Ephyraean' because it was first recognized at Corinth, occurs also at Mycenae, Orchomenus, the Argive Heraeum, Phylakopi, Tiryns and other sites. It is found in Crete, where it differs from that of the Mainland in certain well-recognizable details. The Cretan specimens here figured [*c*], [*d*] belong to the transition between L. M. II and III. On the Mainland the shape retained its popularity and evolved into the well-known tall Mycenaean (Late Helladic III) kylix of champagne-glass type. In short the evolution of the Minyan goblet into the so-called Mycenaean kylix reflects the history of the Mainland in its relations with Crete (i, 607).

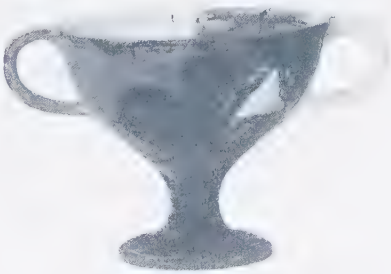
[*Photos supplied by Mr Wace*]



[*a*] LATE MINOAN II VASE

[*b*] TOP VIEW OF THE SAME

[*c*]



[*d*]

GOBLETS OF EPHYRAEAN STYLE FROM CNOSSUS

[*a*] Fragments (reconstructed) of AMPHORA OF 'PALACE STYLE' from *Vaphio, Laconia* (after *J.H.S.* 1903, p. 192, fig. 10, no scale given). *National Museum, Athens.*

In the later period of Cnossus one of the most characteristic types of vase is a large three-handled amphora decorated in what is called the 'Palace Style.' It is hardly known in Crete outside Cnossus and arises in L. M. I and distinguishes the L. M. II deposits at Cnossus. A fine series of amphorae decorated in this style was found in the Isopata tomb near Cnossus which belongs to the last phase of the great palace period. This type was early introduced to the Mainland, about the end of L. H. I, and seems to have become popular there. They are found in the earlier beehive tombs of L. H. II date, at Vaphio, Kakovatos (old Pylos), and in the tomb of Aegisthus at Mycenae. The designs are usually composed of elaborate floral and marine devices. At first the style is simple and restrained; later it becomes florid and the patterns run riot over the surface in a *baroque* manner. The later examples show the division of the field into panels and a schematic arrangement of the designs foreshadowing the latest Minoan and Helladic pottery; but with the fall of Cnossus about 1400 B.C. these amphorae ceased to be in vogue (ii, 440, 455 *sq.*).

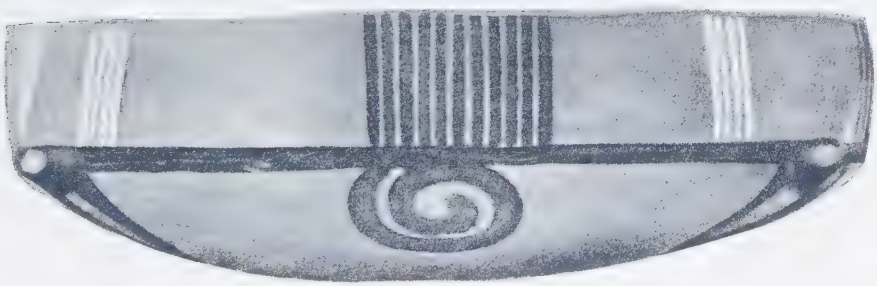
[*Companion to Greek Studies*, Ed. 3, fig. 15]

[*b*] PAINTED BOWL OF THESSALIAN THIRD PERIOD, from *Rakhmani. Volos Museum.* Scale $\frac{2}{3}$.

The Third Thessalian period which falls within the full Bronze Age shows clear connections with regions further north. Some of its characteristic pottery, that with designs in white on a polished black ground and its kin, is similar to ware that has been found in Macedonia and on the Danube near Belgrade. Another easily recognizable type of ware of the same period, which is less common perhaps in Thessaly, is the 'crusted' pottery. The vases vary from red-brown to grey-black in colour and are decorated with patterns in red and white paint, which is of such a nature and is laid on so thickly that it forms a crust on the surface. This ware too has analogies with the same Danubian region as the other and these resemblances suggest that about the close of the Early Helladic age peoples from the upper Danubian region pushed down into Northern Greece. Sherds of the first type of ware (white on black) have been found as far south as Corinth and would hint that Northern influence by way of Thessaly penetrated even into the Peloponnese (i, 611 *sq.*).

[Wace and Thompson, *Prehist. Thess.* Pl. IV]

[*a*] LATE HELLADIC II VASE OF 'PALACE STYLE'



[*b*] THESSALY BOWL OF THIRD PERIOD

VASES OF THE THIRD LATE HELLADIC PERIOD

[*a*], [*b*] Stirrup vases from *Gourob* (*Egypt*) and *Amorgos*. Scale *c.* $\frac{1}{2}$.
[*c*] Vase from *Cyprus*. *Fitzwilliam Museum, Cambridge*. Scale $\frac{3}{17}$.

In the third and last phase of the Late Helladic period after the fall of Cnossus the pottery of the Mainland, which, though it had been revolutionized by Minoan art, was always subject to underlying native ideas, developed on independent lines, even affecting, to some extent, the Late Minoan III wares of Crete. A distinctive shape is the stirrup vase, which was first developed in Crete in Late Minoan I and became common in L. M. III. It does not seem to have been much made on the Mainland before the end of Late Helladic II, but thenceforward it established itself as the typical vase and remained in fashion till the fall of Mycenae and the beginning of the Iron Age. Stirrup vases are found throughout the Eastern Mediterranean, in the Cyclades, in Rhodes, Cyprus and Palestine. In Egypt they were much imported probably from Rhodes and Cyprus: many fragments were found at Tell-el-Amarna in the palace of Ikhnaton. The vase [*a*] comes from a XIXth Dynasty tomb-group from Gourob in Egypt, and Egyptian imitations are not uncommon. The shape remained long in use, for stirrup jars figure in the frescoes of the tomb of Ramses III. It is noteworthy that most of the so-called Mycenaean pottery found round the Levant is allied to Mainland fabrics and not to Cretan. This shows that after the fall of Cnossus, Mainland centres, like Mycenae, actively extended the Creto-Mycenaean culture. This is particularly well marked in the case of Cyprus which seems to have received colonists from Greece at this time. The Cypriote vase [*c*] is decorated with various devices typical of Mainland wares, but scattered in a disconnected manner about the field. If not made in Cyprus it might perhaps be an import from Rhodes (i, 176 *sq.*: ii, 426, 438, 460, 463).

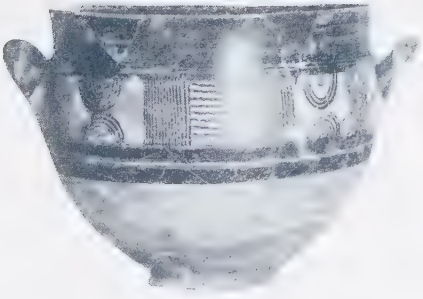
[*d*], [*e*] Bowls from *Mycenae* (restored) (9·5 cm.). *Nauplia Museum*. Scale $\frac{2}{9}$.

Another well-known shape on the Mainland in this last period is the deep bowl, large specimens of which might be called craters. This was unknown in Crete till late in L. M. III, and is peculiar to the Mainland where it seems to have developed from a bowl that occurs in Late Helladic II. The first examples, of the early fourteenth century B.C., are technically excellent: the slip is well polished, the clay well refined, the biscuit hard, the lustrous paint good, and the patterns, which are often, as in [*d*], of an architectural type, well drawn and decorative. Later specimens are inferior in all points; the patterns are, as in [*e*], degenerate versions of octopus and other designs, the biscuit, slip, and paint being poor. The photograph here shows clearly the difference between the earlier and the later fabric, in [*d*] there is a marked reflection caused by the high polish and lustrous paint, in [*e*] there is none as the paint and slip are dull (ii, 463).

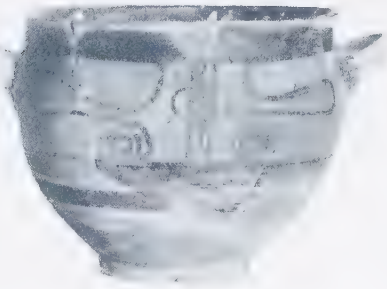
[b]

[a]

[c]



[d]



[e]

LATE HELLADIC III WARE

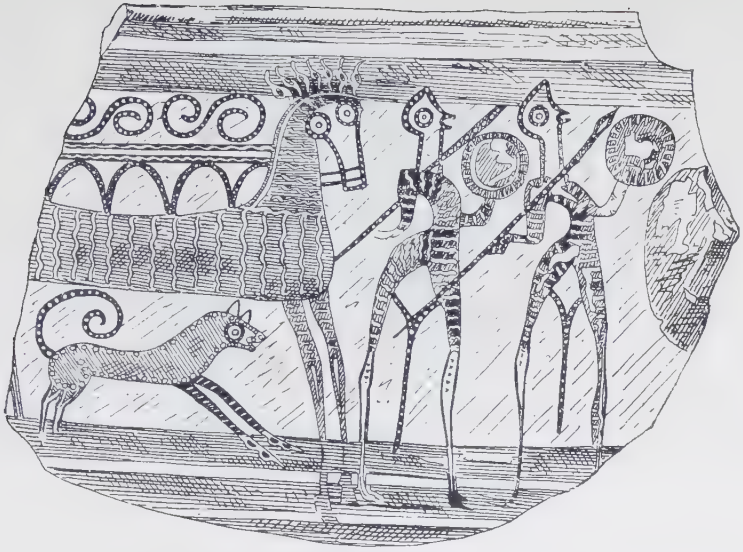
VASES OF THE THIRD LATE HELLADIC PERIOD

[*a*] Vase fragment from *Tiryns*. Scale $\frac{3}{8}$. [*b*] Part of Warrior Vase from *Mycenae*. *National Museum, Athens*. Scale *c.* $\frac{1}{4}$.

In the last period, during the supremacy of Mycenae and the Mainland centres after the fall of Cnossus, one of the most striking points of difference between the Mainland (Late Helladic III) and the Cretan (Late Minoan III) vases is that in the former scenes with human figures are often introduced. In Crete, the human form, freely pictured in frescoes and reliefs, was never employed for the decoration of vases. Comparatively early in the Late Helladic III period scenes with men and women, horses, chariots, and dogs are depicted on pottery especially on a class of large vessels of a crater type. Details are often picked out with a white pigment on the lustrous dark-brown paint, a method not used in contemporary Crete. Vases with this type of decoration are familiar at Mycenae, Tiryns and elsewhere on the Mainland and also in Rhodes and Cyprus. They form an important link in the evidence showing that the culture of those islands was an offshoot from Mycenae and the Mainland and not from Crete (cf. p. 178).

One fragment here [*a*] is from Tiryns and shows a chief driving in a chariot (only the horse, yoke, and reins are visible) accompanied by his dog and preceded by two spearmen. The other piece [*b*] is part of the famous Warrior Vase found by Schliemann at Mycenae and shows a line of spearmen marching out while a woman waves farewell. The warriors wear helmets with crests and horns, corselets, greaves, and carry shields. Some suggest these are Achaean or other presumed Northern invaders. The dress and armament represented are not always clear in such scenes, but, allowing for incorrect drawing, agree on the whole with other evidence. The summary drawing is in distinct contrast to the good rendering of human figures in frescoes and on sealstones. This style is not confined to the Warrior Vase, perhaps one of the later examples of the class, but is observable in all such vases where human and animal forms occur, and the spearmen on the Tiryns fragment [*a*] are less life-like than those on the Warrior Vase [*b*]. Apparently the vase painters were craftsmen and not artists and, though they could draw well enough the schematic designs employed for vase decoration, were incapable of picturing living figures. There is thus no need to class these vases as 'Achaean,' for in fabric and technique they are clearly one of the many categories of L. H. III pottery and had a long life in that period (ii, 461, 463 *sqq.*).

[From Schliemann, *Tiryns*, fig. 132, and *Companion to Greek Studies*, Ed. 3, fig. 18]



[*a*] VASE FRAGMENT, FROM TIRYNS

[*b*] PART OF WARRIOR VASE, FROM MYCENAE

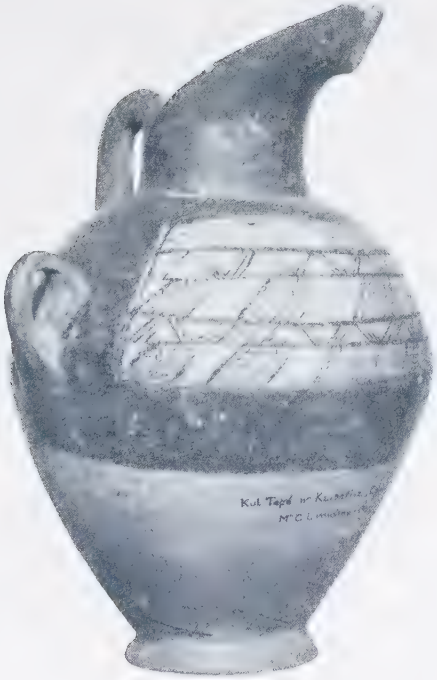
POTTERY OF ASIA MINOR

[*a*] Beaked jug of grey-black polished ware, 193 mm. high, with incised ornament. This in shape resembles a well-known class of Cycladic pottery. Found near *Isbarta* on the borders of *S. Phrygia* and *Pisidia*, and as far inland as pottery of this class is known to occur (ii, 554 *sq.*).

[*b*] Hattic beaked jug of pink ware, covered with brown wash above and buff below. On the brown, a panel of white slip with black decoration in zones. Below this a belt of cherry-red, which tint is continued over the handles. Height 432 mm. Found (according to native report) at *Kul Tepé* (= anc. Ganés?) near *Kaisariyeh, Cappadocia*. Probably fifteenth-fourteenth century B.C. = full period of Hattic Empire. (Both vases in the *Ashmolean Museum, Oxford.*)

[*Photos Ashmolean Museum*]

[*a*]



[*b*]

POTTERY OF ASIA MINOR

[*a*] ROCK-CUT ALTAR on the city-site which lies above the 'Tomb of Midas' in *Central Phrygia*. The central round-headed member is decorated with ornament resembling the 'Hathor' wig-symbol in Mesopotamian art. On the left hand is a two-line text in a Phrygian script similar to that upon the Midas Tomb (ii, 13 *sq.*, 543).

[*b*] ROCK CHAMBER-TOMB three miles north of the village of *Ayazinn*, *Central Phrygia*. The front is decorated with two rampant lions opposed on either hand of a tapering stele (or aniconic representation of a divinity?). Under each lion appears a small animal. There is no inscription, and the chamber is plain and rudely cut. The façade is about 40 ft. in height.

[*Photos Ashmolean Museum*]

[*a*] ALTAR IN MIDAS CITY

[*b*] PHRYGIAN LION TOMB

BURIALS IN SICILY AND ITALY

[*a*], [*b*] Two views on *Mount Pantalica* in South-East *Sicily*. Pantalica is a rocky mountain entirely surrounded by deep valleys: it served as a burial ground in the Second and Third Siculan Periods (Late Bronze Age and Early Iron Age). The tombs consist of chambers cut in the solid rock (ii, 567). The earlier are elliptical in form, the later rectangular: the bodies found in them are inhumed, never cremated. Objects found with them belong to the special Sicilian Bronze Age civilization and, unlike those of the cemeteries nearer the coast, show little trace of connection with the centres of Mycenaean or Minoan culture.

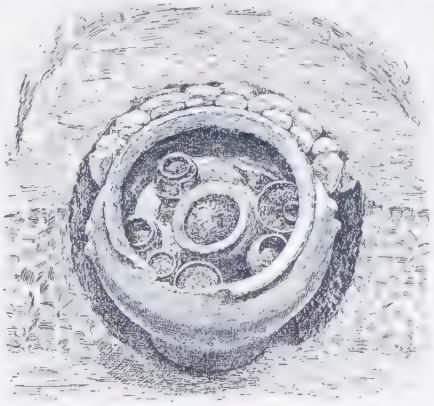
[*Monumenti Antichi*, IX, Pls. XII and IV, fig. ii]

[*c*] Sketch of the first of the early Iron Age burials found in the *Roman Forum* (ii, 574). It lay close under the corner of the temple of Antoninus and Faustina. In a hole 60 cm. in diameter and 45 cm. deep lay a large pottery jar covered with a rounded slab of *tufo*. It contained eight pottery vases and an ossuary, also in pottery, with a lid in the form of the roof of a hut (many of the ossuaries of this period were actually made to represent huts). In the ossuary lay the cremated remains. The other vases were of black ware: two were jars with a net-work pattern in relief and there were also a smaller plain jar, a cup, a flat dish, two basins and a cup with bicornate handle.

[*Notizie degli Scavi*, 1902, p. 100, fig. 4]

[*a*] HONEYCOMBED ROCK FACE, PANTALICA

[*b*] HONEYCOMBED ROCK FACE, PANTALICA



[*c*] FORUM CREMATION

[*a*] VIOLIN-BOW FIBULA of bronze from the lake-dwelling at *Peschiera* on *Lake Garda*. Scale *c.* $\frac{4}{5}$ (ii, 569).

[*b*] ARCHED-BOW FIBULA of bronze; provenance unknown. Scale *c.* $\frac{1}{2}$. The two types [*a*] and [*b*] mark in Italy the transition from the Bronze to the Early Iron Age (ii, 571).

[*c*] BROKEN-BACKED FIBULA (*serpeggiante*) of bronze. Provenance unknown. Scale *c.* $\frac{1}{2}$.

[*d*] SHIP FIBULA in bronze (a *navicella*, so called from its resemblance, when inverted, to a ship with bowsprit) from *Villanova*, near *Bologna*. Scale *c.* $\frac{2}{3}$. Types [*c*] and [*d*] are typical of the full Early Iron Age in Italy (ii, 571).

[Montelius, *La civilisation primitive en Italie*, Pls. IV, 19, 25; VIII, 81; XVII, 235]

[*e*]–[*h*] POTTERY of Early Iron Age types from the cemeteries of *Villanova* (ii, 571).

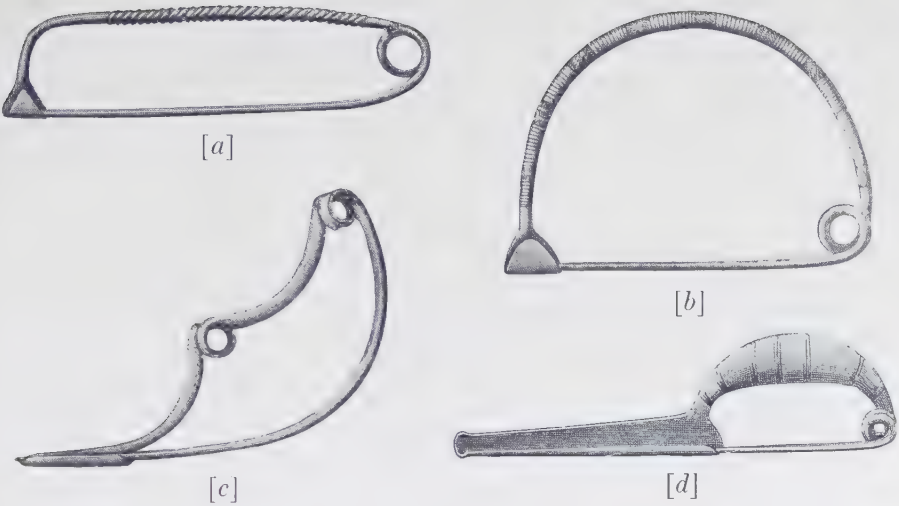
[*e*] OSSUARY covered with inverted bowl, with incised decoration of geometric designs. Scale *c.* $\frac{1}{8}$.

[*f*] OSSUARY of so-called 'Villanova' form with incised decoration. Scale *c.* $\frac{1}{8}$.

[*g*] Two views of a BASIN WITH HANDLE and incised decoration inside and out. Scale *c.* $\frac{1}{8}$.

[*h*] BASIN of black pottery with geometrical designs in white. Scale *c.* $\frac{1}{8}$.

[*L.c.* Pl. LXXV, 10, 11, 12, 13]



[a] [b] [c] [d]

EARLY ITALIAN FIBULAE

[e] [f] [g] [h]

VILLANOVA POTTERY

Typical French ALLÉE COUVERTE called La Grotte aux Fées, near *Bagneux* (*Seine*). Length 17·53 metres, breadth 4·37 m. The walls consist of four upright blocks on the near side and three on the other. The roof blocks are three in number. Smaller uprights serve to form a kind of porch open to the sky in front of the doorway (ii, 592).

[Borlase, *Dolmens of Ireland*, II, fig. 567]

ALLÉE COUVERTE

[*a*] STONEHENGE from the West, showing the still intact portion of the great outer circle of *sarsen* stones originally supporting a continuous architrave of the same material. The uprights and lintels are worked, and the former are of roughly square section. The diameter of this outer circle was about 29·7 metres inner measurement. The smaller stones in the right half of the view are of porphyritic diabase and perhaps formed part of an outer ring of these which once existed between the great outer circle of sandstones (*sarsens*) and the horseshoe of trilithons.

[*b*] STONEHENGE from the South-West. To the right of the centre are conspicuous two of the five trilithons which once formed a horseshoe in the centre of the great circle. One of the two supports of a third trilithon, the middle one, is seen to the left of the centre. Exactly in the centre and barely visible behind a stone lying in the foreground is the famous 'Altar Stone,' a low block measuring 4·88 by 1·22 metres. Within the horseshoe stood an inner ring of uprights of porphyritic diabase, the so-called 'blue stones,' of which two can be made out, one on either side of the centre (ii, 594 *sq.*).

[*Photos H.M. Office of Works*]

[*a*]

[*b*]

VIEWS OF STONEHENGE

The series on this and the following page (196) *has been arranged to illustrate* (i) *the alternative representation of the deity in Minoan art either as an anthropomorphic figure or in the aniconic form which appears to have been used in cult* (ii, 613), *and* (ii) *the survival of the Minoan art-type of the deity flanked by two animals in early Greek religious art.*

[*a*] A LENTOID GEM from *Zero, Crete.* The sacred pillar, like the goddess in [*b*], is represented between two lions. The well-known lion-gate of Mycenae (p. 160 [*a*] above) may be regarded as an architectural repetition of this design.

[*J.H.S.* XXI, p. 160, fig. 40]

[*b*] A SEAL IMPRESSION from *Cnossus* (*B.S.A.* VII, p. 29, fig. 9). The goddess stands upon a mountain top. On either side of her are lions, in front of her is a male worshipper, and behind her is a pillar shrine ornamented with 'horns of consecration' (cf. p. 198 [*a*] and [*e*]; p. 202 [*a*]).

Both in the *Candia Museum.* Scale $\frac{3}{1}$.

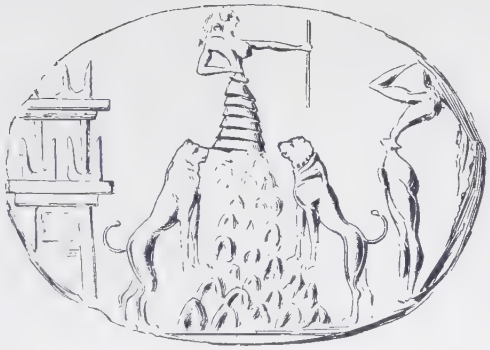
[*Photo Hellenic Society*]

[*c*] An IVORY PLAQUE from the *Orthia sanctuary* (see pp. 278, 384 below) in the *Sparta Museum*, scale $\frac{3}{4}$, represents a local form of Artemis with two water-birds. Both mythology and cult suggest that the Greek Lady of Wild Animals has affinities with the nature goddess of the Bronze Age (ii, 617, 634; iv, 583).

[*Annual Brit. School, Athens*, XIII, p. 78, fig. 17 *b*]

[a]

[b]



[c]

[*a*] A geometric potsherd from Boeotia depicting the Boeotian GODDESS FLANKED BY TWO LIONS; a water-bird appears above each arm and her character as goddess of lakes and rivers is emphasized by the fish upon her skirt.

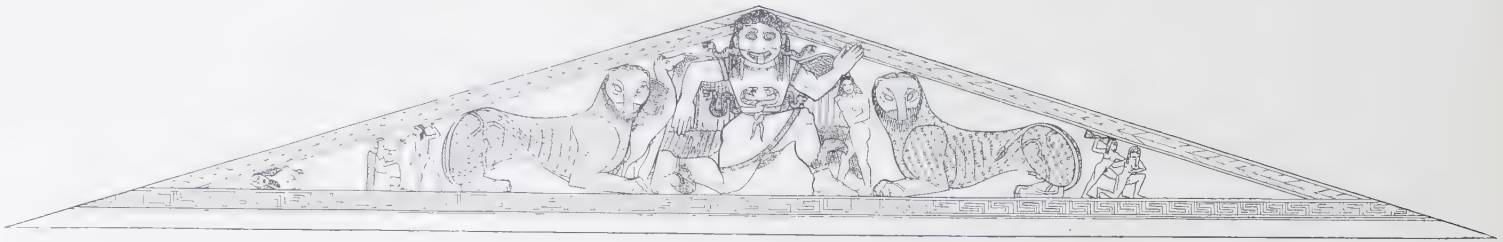
[Farnell, *Cults of the Greek States*, II, Pl. XXIX *a*]

[*b*] The PEDIMENT (restored) of an archaic temple in *Corfu* (see p. 366 below).

With the illustrations described on p. 194 may be compared the three large-scale figures in the early Greek pediment from Corfu, which in essentials repeat the pattern of [*a*] in the central Gorgon flanked by two spotted pards. (See *Evans*, *J.H.S.* XXXII, p. 286.) Detailed views of the Gorgon and of the small Chrysaor by her side appear below p. 366.

[*Drawing Dr E. Buschor, Athens*]

[*a*]



[*b*]

[*a*] BOEOTIAN POTSHERD: [*b*] ARCHAIC PEDIMENT, CORFU

SHRINES AND RITUAL FURNITURE OF THE BRONZE AGE
(ii, 464, 614)

[*a*] MINIATURE FRESCO from *Cnossus*, in the *Candia Museum*, scale *c.* $\frac{1}{3}$, representing a shrine which forms part of a larger building. For the arrangement of the pillar 'room' shrine above a pillar crypt at Cnossus see Evans, *Palace of Minos*, I, § 21, pp. 423 *sq.* The 'horns of consecration' and the double axe-heads attached to the capitals of the pillars, which recall the votive axe-heads wedged into the stalagmites of the Dictaean Cave, will be noted. The triple arrangement of pillars is characteristic of [*e*] Minoan as of [*b*] Semitic cults.

[*b*] Two CARTHAGINIAN STELAE from *Sardinia* (*J.H.S.* XXI, p. 139, fig. 22) illustrate the Semitic analogy of a triple arrangement of baetyls.

[J. E. Harrison, *Themis*, p. 192, fig. 47]

[*c*] A table for offerings (restored) from *Psychro, Crete.* (*Candia Museum.*) (See further, Evans, *P. of M.* I, pp. 627 *sqq.*) Scale *c.* $\frac{1}{5}$.

[*J.H.S.* XXI, p. 114]

[*d*] A drawing from a MYCENAEAN VASE from *Old Salamis, Cyprus*, illustrates the contention of Sir Arthur Evans that the piece of ritual furniture known as 'horns of consecration' is derived from a conventionalized representation of the horns of the sacred bull. The double axe here stands alternatively between the bull's horns and between the prongs of 'horns of consecration.' Both double axes and 'horns of consecration' occur in very early deposits; the former are found in E. M. II and the latter in the subneolithic stratum at Mochlos (*P. of M.* I, pp. 57, 101). 'Bull-grappling,' possibly of Anatolian origin (*P. of M.* I, p. 15), is established for the last phase of E. M. III by the vases from Koumasa (Xanthoudides, *Vaulted Tombs of Mesara*, p. 40).

[*L.c.* p. 107]

[*e*] GOLD SHRINE from Shaft Graves, *Mycenae.* (Sellers-Schuchhardt, *Schliemann*, p. 199, fig. 183.) *Athens Museum.* Scale *c.* $\frac{1}{2}$. The 'horns of consecration' and the triple arrangement of pillars will be noticed. The presence of the divine being in the cult baetyl is commonly represented by a bird perched upon it (cf. p. 202 [*a*] and [*b*]). For further examples of shrines which do not form part of a larger building, cf. p. 194 [*b*], p. 200 [*b*], p. 202 [*a*] and [*b*].

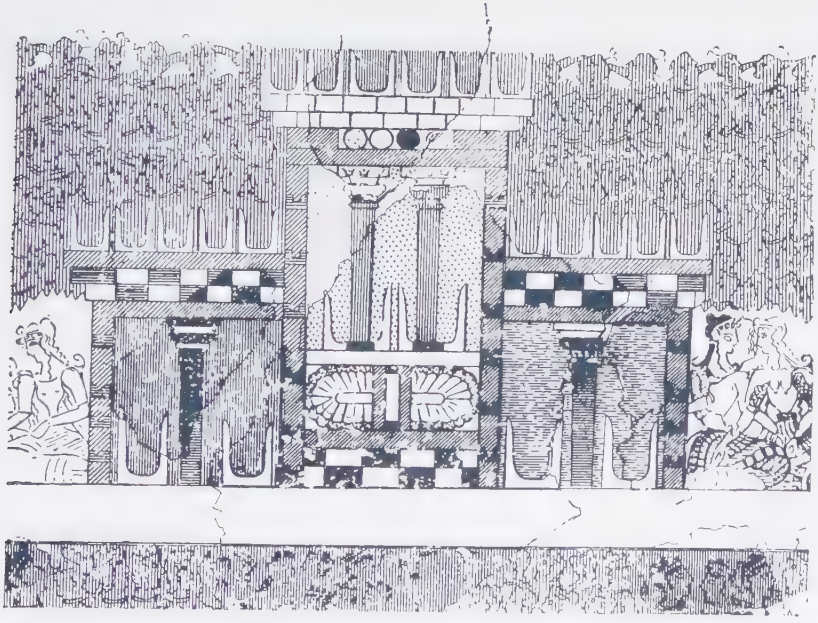
[*Photo Hellenic Society*]

[d]

[e]

[c]

[b]



[a]

SHRINES AND RITUAL FURNITURE

CULT SCENES (ii, 615)

[*a*] A GOLD RING from *Mycenae* (*Comp. Gr. Stud.* Ed. 3, p. 251, fig. 17. Further descriptions: Harrison, *Themis*, p. 168; Evans, *J.H.S.* XXI, pp. 107 *sq.*). *Nat. Mus. Athens.* Scale $\frac{2}{1}$.

The goddess holding three poppies is seated beneath a sacred tree and is approached by three female figures, two of which, clad like the goddess in the characteristic L. M. II divided skirt, carry offerings of flowers. Suspended in the field is a double axe of ceremonial reduplicated form. Descending from the sky is a small-armed figure, wearing the Mycenaean 'figure-of-eight' shield, by some regarded as the male consort of the goddess (ii, 613). At the top are the Sun, Moon and (?) the Milky Way. The small female figure behind the sacred tree is bending down its branches, a ritual action to which [*b*] supplies a parallel.

[*b*] A GOLD RING from *Mycenae* (*J.H.S.* XXI. p. 177. Further descriptions: Harrison, *Themis*, p. 166; Evans, *P. of M.* I, p. 161). *Nat. Mus. Athens.* Scale $\frac{2}{1}$.

On the right a pillar shrine encloses a sacred tree which a male figure is bending over (cf. [*a*]). In the centre a woman performs a ritual dance, possibly making the sign of hunger. To the left a woman leans in a mourning attitude over a small pillar shrine containing what Evans believes to be a Mycenaean shield. In this scene Evans sees a Bronze Age analogy to the mourning for the slain god, Attis, Adonis, etc. (ii, 615).

[J. E. Harrison, *Themis*, p. 166, fig. 34]

[*c*] LENTOID GEM from *Idaean Cave, Crete.* The deity is being summoned to his cult baetyl by blowing upon a conch shell. (Cf. the musicians and chorus, p. 202 [*a*] and [*b*].) Scale $\frac{1}{1}$.

[Evans, *Palace of Minos*, I, p. 222, fig. 167]

[*d*] SEAL IMPRESSION from *Cnossus.* A worshipper approaches a seated Minotaur demon (ii, 614, 622). Scale $\frac{1}{1}$.

[*Annual Brit. School, Athens*, VII, p. 18, fig. 7 *a*]

[*a*]

[*d*]

[*c*]

[*b*]

MINOAN CULT SCENES

PAINTED SARCOPHAGUS FOUND AT HAGIA TRIADA
(ii, 614)

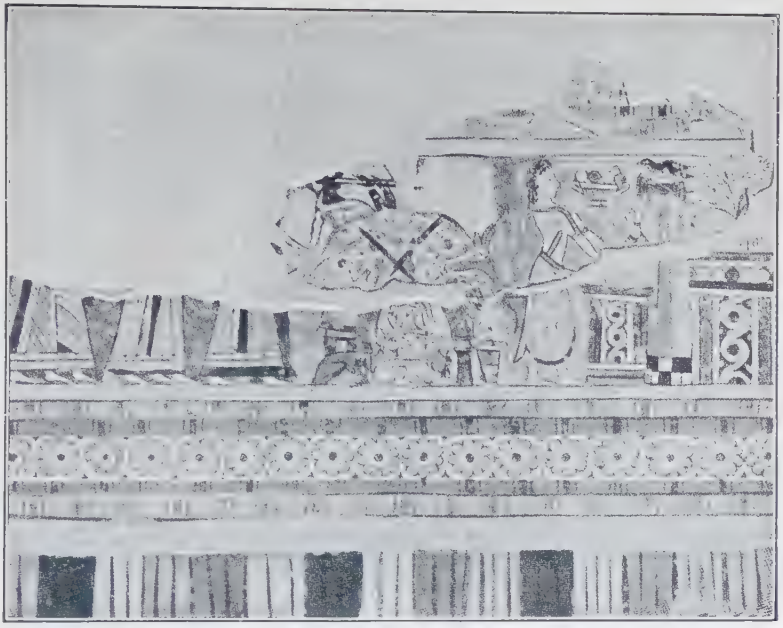
[*a*] A procession of five women advances towards the sacrifice which the leader appears to be touching. Behind the animals is a male minstrel playing the double pipe. In the centre the blood from the throat of a trussed bull (*Bos primigenius Creticus*) is dripping into a vessel. Below are lesser victims waiting their turn.

On the extreme right is a small shrine, the coping of which is decorated with 'horns of consecration.' Within it is a sacred tree. In front is a ceremonial double axe on a smooth tapering shaft which is set upon a base. A bird, the symbol of the present deity, is perched on the axe. Before this again is an altar at which a priestess, clad in a ritual apron of skin, stands in a ritual posture (cf. the larger 'snake goddess' at Cnossus, p. 116 [*b*] above), perhaps dedicating the contents of the basket on the altar. Suspended in the field are represented a basket of offerings and a jug.

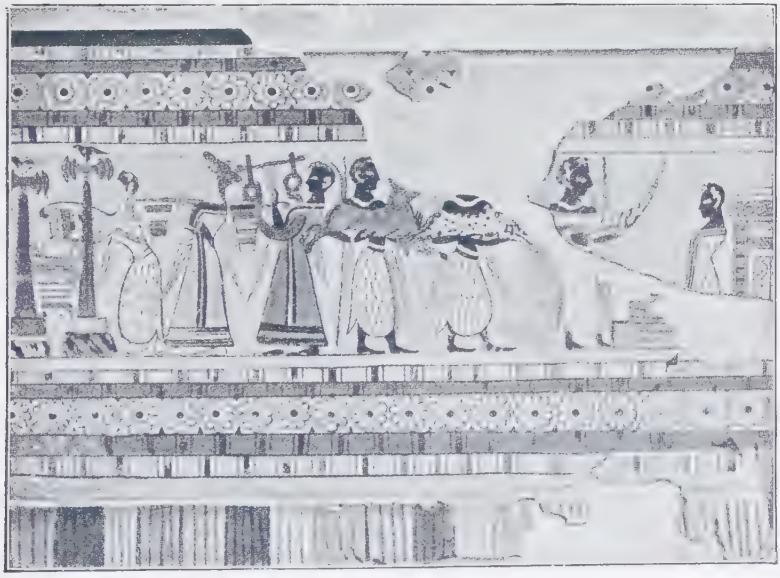
[*b*] On the left stand two double axes on tapering green shafts which have curiously corrugated edges and are set in stepped bases. Birds are perched on the axes, between the shafts of which is a large vessel into which a priestess clad in a ritual skin apron is pouring a dark fluid, presumably the blood of the sacrifice. Behind her a woman, not clad in an apron, brings fresh supplies in two vessels carried by a 'milkman's yoke.' Behind her again a minstrel, male, but clad in feminine costume, plays the seven-stringed lyre which centuries later the Cretan Terpander was to reintroduce into Greece.

In the other section of the picture three male priests, clad in the ritual apron of skin, advance towards the right bearing offerings. The two rear figures carry animals, the leader a boat-shaped object, perhaps a casket (cf. casket figured in *Archaeologia*, LIX, p. 517, fig. 22). They move towards a male figure which is set up in front of a small shrine. Its armless rigidity suggests that this is a mummy or effigy of the dead man. It is enveloped from the shoulders in a wrap of the same material as the ritual aprons worn by the priestesses and the bearers of offerings. That the whole scene represents a rite belonging to the worship of a dead chieftain is generally agreed.

(ii, 614), where the L. M. II Tomb of the Double Axes described by Evans, *Archaeologia*, LXV, pp. 33 *sqq.* should also have been mentioned. For descriptions see Harrison, *Themis*, pp. 159 *sqq.*; Evans, *P. of M.* I, pp. 438 *sqq.* Discussion of possible analogies with Homeric sacrifice, *Odyssey*, III, 435 *sqq.* (for Greek ritual here involved see Stengel, *Hermes*, 1908), by von Duhn, *Archiv für Rel. Wiss.* XII, 1909, pp. 160–185. The Sarcophagus is in the *Candia Museum*. Scale *c.* $\frac{1}{5}$.



[*a*]



[*b*]

PAINTED SARCOPHAGUS, HAGIA TRIADA

[*a*] The upper part of a steatite vase, in the *Candia Museum*, from *Hagia Triada*, known as the 'HARVESTER VASE.' Scale *c.* $\frac{2}{3}$. A procession of men with agricultural implements is singing a chorus. The harvesters are led by a figure wearing a curious cope. In the centre is a priest who is shaking a *sistrum*, the Egyptian sacred rattle which to the end of paganism continued to be used in the rites of Isis, an interesting example of Egyptian influence upon Cretan cult (ii, 613). Compare the steatite rhyton, p. 168 [*a*] above. Both vases are of Late Minoan I period, *c.* 1600–1500 B.C.

[*Photo Hellenic Society*]

The following series illustrates the growing articulateness of Greek religious art (ii, 607).

[*b*] A drawing which itself belongs to a period when art has obtained complete mastery of expression, yet depicts what must have been the character of the early wooden objects used in cult to represent the god. DIONYSUS is here represented *as a plain stock* which has been draped and to which a mask has been attached. The 'herm,' *i.e.* a bust set upon a square pillar, is similarly a form inherited from proto-Hellenic religion when a stock or pillar, at most decorated with a mask, served to represent the god.

[*a*] THE 'HARVESTER VASE'

[*b*] DIONYSUS AS A DRAPED STOCK

[*a*] A terra-cotta figurine reproduces an EARLY wooden STATUE OF ATHENA, now in *Athens*, which some scholars, though perhaps on insufficient grounds, have identified with the ancient olive-wood xoanon of Athena Polias. Similar to the idol of which this is a copy must have been the seated statue of Athena upon the knees of which her priestess Theano laid the precious robe offered in supplication by the queen-mother and the women of Troy (*Iliad*, VI, 302).

[Farnell, *Cults of the Greek States*, I, Pl. XV *a*]

[*b*] Artemis, from *Delos*, illustrates a life-size STANDING TYPE OF GODDESS in which art has hardly yet succeeded in liberating the anthropomorphic representation from the stock. While the limbs are indicated they are not yet detached from the body.

[*c*] APOLLO OF BRANCHIDAE on a coin of Miletus (*B. M. C. Ionia*, Pl. XXII, 10). Scale $\frac{1}{1}$.

[*d*] APOLLO from *Olympia*, the gigantic central figure from the western pediment of the temple of Zeus. These two Apollos serve, by contrast with [*a*] and [*b*], to illustrate the gradual emancipation of artistic representation from its technical limitations in the sixth century B.C.

[*Photo F. Bruckmann A.G., Munich*]

[b]

[a]

[c]

[d]

TYPES OF GREEK RELIGIOUS ART

The perfectly preserved STATUE OF A GODDESS from *Attica*, now in the *Berlin Museum*, marks an advance on the Artemis from Delos (p. 206 [*b*]), for the arms no longer hang at the sides of the body. The feet placed side by side and the perfectly symmetrical drapery are characteristic of the earliest female figures (iv, 590). The 'archaic smile' of the goddess (ii. 607) may be compared with that of the 'Apollo' of Tenea (p. 364 below) and is characteristic of the early sixth century B.C. The statue, which is life-size and of marble, bears considerable traces of the gay paint with which it was once adorned, notably on the sandals. In her right hand she holds a pomegranate.

A development of the seated type of cult-image (p. 206 [*a*]) is to be seen in another statue in Berlin illustrated on p. 296 [*a*] below.

[*Photo Berlin Museum*]

STATUE OF A GODDESS FROM ATTICA

This relief has been selected to illustrate the goal towards which the artistic progress observable in the series on p. 206 was moving and the perfection of religious and aesthetic expression which was attained by the sculptors of the fifth century B.C. The refining influence of an art so beautiful upon the popular religious conceptions of a race which was naturally sensitive to aesthetical suggestion, is of great importance (ii, 607). It is also impossible to look at this noble work without appreciating the sincerity of religious feeling which informs its beauty (ii, 642). The religious significance of this relief from *Eleusis*, now in the *National Museum, Athens*, is discussed in Farnell, *Cults*, IV, p. 263. It represents DEMETER (on the left) presenting the corn to TRIPTOLEMUS, whom KORE (on the right) is crowning.

[*Photo F. Bruckmann A. G., Munich*]

DEMETER, TRIPTOLEMUS AND KORE

VOLUME III

The objects here illustrated (pp. 214–234) *are, unless otherwise stated, in the British Museum. The provenance, if not expressly given, is unknown.*

Limestone statuette, generally considered a portrait of ASHUR-NAṢIRPAL. The king wears the usual fringed cloak over a shirt; the cloak is here left plain, in the friezes it is copiously decorated with geometric ornament and mythological subjects. In his left hand the king holds a tasselled sceptre, in his right a weapon sometimes called a sickle; it may be a miniature shepherd's crook with metal bosses. The statuette stood originally on its present stone basis. Height over all 1·91 m.: pedestal 0·80 m., statuette 1·01 m. Width across shoulders 0·29 m. Found in the small temple at *Nimrūd* (*Kalakh*) (iii, 17).

STATUETTE OF ASHURNAṢIRPAL

The following series are ILLUSTRATIONS OF MILITARY CAMPAIGNS FROM THE BRONZE BANDS FOR GATES found at *Balāwāt* (iii, 25). These were made for SHALMANESER III, and the scenes are executed in repoussé work (iii, 25). Average height of bands 0·254 m.

[*a*] The top register illustrates the use of scenery in bas-reliefs. Assyrian cavalry, first used at the commencement of the ninth century B.C. (iii, 10), cross a canal by means of planks laid over skins, in the course of a campaign in palm-growing country in Babylonia. 851 B.C. (iii, 22). The lower register shows a square walled camp in plan, with the battlemented towers in elevation, characteristic of the art of the time. The infantry carry bow, quiver, sword in scabbard, and mace; the cavalry bow, quiver, sword, and a lance with curved end.

[*b*] The top register shows the bringing of tribute from Tyre and Sidon. The metal cauldrons were regularly paid as tribute. The Phoenicians have no fringe on their robes, and wear a soft cap, possibly made of leather. In the lower register Assyrian officials lead prisoners from Khazazu into the presence of Shalmaneser, who stands under a canopy. An illustration of the campaign of 858 B.C. (iii, 20).

[*c*] In the top register boats bring tribute from the island of Tyre to the mainland. The boats end fore and aft in animal heads: they are propelled by one sweep and steered with another. On the island stands a typical Syrian fort, with two gateways. In the lower register, the Assyrian army sets out from a circular fortified camp on the expedition to Khazazu. The chariot consists of a box, the hinder part of which rests immediately on the only axle.

[King, *Bronze Gates of Shalmaneser III*, Pls. LX, XIV, XIII]

[a]

[b]

[c]

PANELS FROM BRONZE GATES OF SHALMANESER III

ILLUSTRATIONS OF MILITARY CAMPAIGNS from the gates found at *Balāwāt,* continued.

[*a*] Top register. The Assyrians are slaughtering the men of Hamath after the battle of Ḳarḳar (iii, 22). There is no attempt to distinguish the Syrians from the Assyrians in appearance. In the lower register Assyrian soldiers advance on the fort at Ḳarḳar under cover of fruit-trees.

[*b*] Top register. The army of Urarṭu advances across the mountains against the Assyrians. The Urarṭians wear a crested helmet (iii, 20, 186) and carry a round shield; the Assyrians have no shield and a pointed helmet. The Urarṭians also carry spears, not used by the Assyrians for close combat. In the lower register cattle are being driven from a fort on the Armenian hills beside a river or lake: the fort clearly had two stories.

[King, *Bronze Gates of Shalmaneser III,* Pls. XLIX, XXXVII]

[*a*]

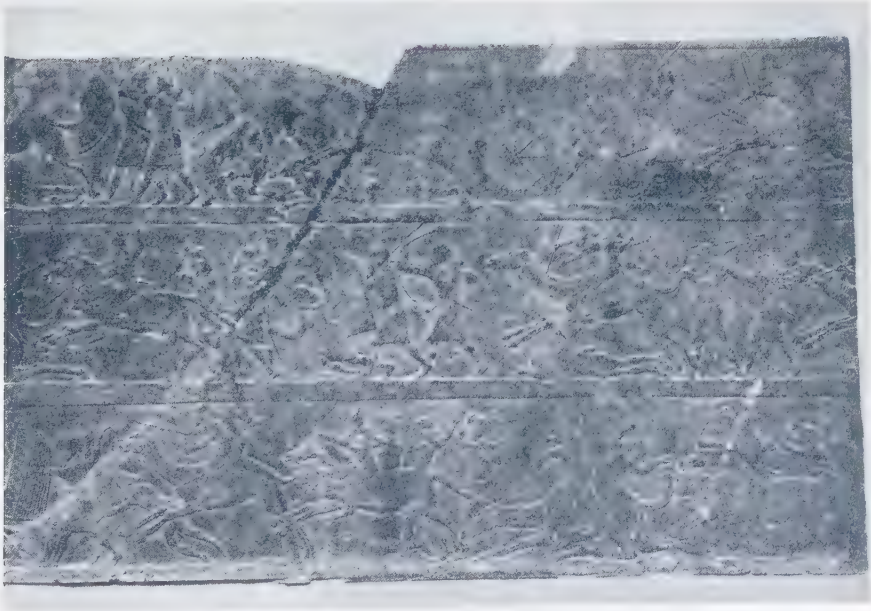
[*b*]

PANELS FROM POSTS OF SHALMANESER'S GATES

[*a*] Broken orthostat showing a charioteer driving his chariot. From the palace of TUKULTI-NINURTA II at *Ashur* during the German excavations (iii, 12). The brick foundation is covered with a fine clay wash. While the surface was still wet the painter drew and coloured his design. When dry, a thin covering of glaze was applied, and the whole re-fired. Colours employed: black, white, yellow, and a pale shade of green (for metal trappings). The chevron ornament above and below is typical in the ninth century B.C. Height 0·58 m., width 0·465 m.

[*b*] Part of an ALABASTER FRIEZE illustrating events in ASHURBANIPAL'S Arabian campaign (iii, 125). From the palace at *Ḳuyunjiḳ* (*Nineveh*). The Aribi wear only a loin-cloth, and ride two to a camel. The Assyrian army has various equipment: some wear the pointed helmet and carry the round, very convex shield: others have a crested helmet and use a curved buckler with flat base and perpendicular sides. The frieze illustrates the great freshness of invention, the freedom from tiresome repetition, and the correct observation of animal forms which distinguish Ashurbanipal's friezes. Approx. height 1·34 m.

[*a*] PAINTED ORTHOSTAT



[*b*] FRIEZE FROM ASHURBANIPAL'S PALACE

[*a*] Panel from the BLACK OBELISK OF SHALMANESER III (iii, 25) from *Nimrūd*. Jehu, the Omrite of Israel, kisses the feet of the king and offers tribute (iii, 24, 363). The symbols of Ashur and Ishtar are in the field above. Jehu wears a soft cap, resembling that of the Aramaean princes of Zenjirli (cf. p. 240 [*b*]). The panel is not a rectangle, as the sides follow the slope of the obelisk. Length 0·40 m., height 0·17 m.

[*b*] ASHURBANIPAL AND HIS QUEEN, in the royal park at Nineveh made by Sennacherib, celebrate the victory over Elam. Teumman's head (iii, 120) hangs affixed to the branch of a tree on the left. This is perhaps the finest Assyrian bas-relief extant and marks the culminating point of the art (iii, 109). From *Nineveh*. Height 0·54 m., length 1·38 m.

[*a*] JEHU AT THE FEET OF SHALMANESER III

[*b*] ASHURBANIPAL AND HIS QUEEN

A SERIES OF CYLINDER SEALS TO SHOW DEVELOPMENT OF ASSYRIAN STYLE

[*a*] The earliest Assyrian seals have simply outline-designs which are then shallowly cut without attempt at relief, and the field is not filled. The crescent, two nails and the plants have all an immediate reference to the astral myth of the archer and the winged bull. This seal may date from 1500–1200 B.C. In the *Louvre* (Cat. A. 647).

[*b*] Here the same scene is shown, but there is an attempt to give more relief effect and the field is filled in with the six-pointed star of Ishtar and a fish. These symbols serve to enhance the astral importance of the subject. May date from 1300–1000 B.C. In the *Louvre* (Cat. A. 649).

[*c*] Sagittarius hunting bulls. In this shallow relief a great freedom of outline is obtainable which differentiates Assyrian work of this period from the art of other cylinder seals. This is noteworthy because the themes are invariably drawn from Babylonia; the difference lies in the spirited treatment. In the *Louvre* (Cat. A. 653).

[*d*] The man-headed winged colossus and the cock-headed winged figure were both considered beings who drove away the demons of sickness: the seal-cylinder was amuletic in character. In the *Louvre* (Cat. A. 654).

[*e*] A magic ceremony showing a suppliant and a priest moving a fan over a pot of holy water. This scene is particularly common on early Assyrian seals and appears to distinguish them from Babylonian. The rites concerned must be connected with the magical cult of Ea, the water-god. In the *Louvre* (Cat. A. 676).

[*f*] One of the sacred birds (perhaps here a swan) on an offering table. A seated figure offers a libation to this representative of a deity. All these seals are of the period 1300–1000 B.C. In the *Louvre* (Cat. A. 688).

[J. Delaporte, *Catal. des Cylindres du Louvre*]

[a]

[b]

[c]

[d]

[e]

[f]

SEAL IMPRESSIONS: END OF SECOND MILLENNIUM

SEALS OF 1000–750 B.C.

[*a*] A bold design, which is unique in the freedom of the field from symbols. Though in very shallow relief the animal body of the winged bull is almost anatomically treated. The tree is perhaps an astral symbol. *British Museum*, No. 89557.

[*b*] The freedom of treatment noted above was also applied to well-known subjects in Babylonia under Assyrian influence. This seal has two legends which prove it to be Babylonian, 'Marduk, look on me, have mercy' and 'Shamash, look on me, have mercy.' The lion attacks a bull from behind before a palm tree beneath which are a dog and a locust (?). In the field, two eyes, which may be due to Egyptian influence. In the *Louvre* (Cat. A. 620).

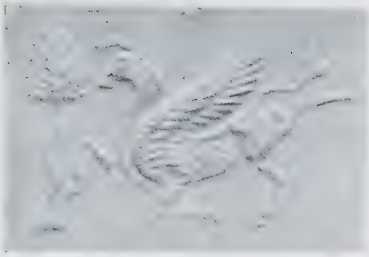
[*c*] Shows the commencement of the use of a drill, which finally involved a change in style. But at first the shallow relief was combined as here with the drill, with an odd effect noticeable in the bird's head. In the *Louvre* (Cat. A. 648).

[*d*] In a tent, the posts of which are held by two protecting genii of animal type, a suppliant worships a god on a pedestal. The figure of Ashur in a circle appears above a genius. Inscription, 'Gift of Birtai, officer of Adad-nirari, king of Assyria, to Ishtar-duri, officer of Nergal-ilai the *turtan*.' The date therefore is 811–783 B.C., a period which marks the beginning of the use of the drill. In the *Louvre* (Cat. A. 678).

[*e*] A deity holds a bull and a human-headed winged colossus. Symbols of astral deities in the field, and an ape, to protect the wearer from the demons of sickness. The increased depth attained by the drill has led to a certain stiffness. In the *Louvre* (Cat. A. 654).

[*f*] Ashur over the sacred tree: two winged human creatures perform a magic ceremony. This seal is very closely related to the friezes of Ashurnaṣirpal, but shows a freer treatment of the foliage draped round the tree-trunk. This magic ceremony was peculiar to Assyrian religion (iii. 92) as opposed to Babylonian. In the *Louvre* (Cat. A. 701).

[J. Delaporte, *Catal. des Cylindres du Louvre*]



[*a*]

[*b*]

[*c*]

[*d*]

[*e*]

[*f*]

SEAL IMPRESSIONS: TENTH TO EIGHTH CENTURIES

SEALS OF THE LATE PERIOD, 750–600 B.C.

[*a*] A suppliant stands before Marduk, on his mythical beast, with the lance which is his symbol before him, and Nabū, also on a mythical beast, with the wedge before him. In the field, symbols of moon, sun, the Seven (the Pleiades), Ashur; and two divine standards. In the *Louvre* (Cat. A. 686).

[*b*] Similar subject. The god and goddess are here standing on dragons. This type does not necessarily show Hittite influence but may derive from early Sumerian art (iii, 330). In the *Louvre* (Cat. A. 681).

[*c*] The scene of the archer has ceased to have reference to an astral myth and is depicted for its own sake. In this form it was borrowed by the Persian seal-cutters and so continued into Sassanian gem-cutting (iii, 131). The crescent and star remain as isolated reminders of the original significance. In the *Louvre* (Cat. A. 674).

[J. Delaporte, *l.c.*]

[*d*] The theme of the magic tree of Ashur was not capable of change. It remained a formal unalterable design till the end. In this seal the tree is curiously like the representation of the *pipal* tree on certain early seals from Mohenjo Daro in Sindh. *British Museum*, No. 89862.

[*e*] The subject of the hero's struggle with wild animals, common from the beginning on the seals of the Sumerians, was subjected in this period to free alteration and here appears to have no relation to the original myth. The ostrich seems to be a rare instance of humour; the bird was not uncommon in Mesopotamia. The seal is noteworthy for the refinement and detail of the treatment of the human body. *British Museum*, No. 89415.

[*a*]

[*b*]

[*c*]

[*d*]

[*e*]

SEAL IMPRESSIONS, 750–600 B.C.

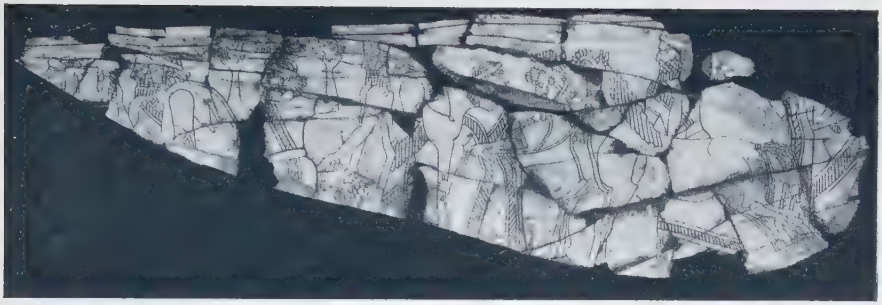
A series of Assyrian ivories, illustrating line drawing and decorative motifs. From the hoard excavated at Nimrūd (Kalakh). Date either ninth century or late eighth century B.C. (iii, 17).

[*a*] Plaque showing tribute-carriers and chariotry. Probably inlay from a box-lid. Max. length 0·26 m. Museum No. 118099.

[*b*] Side panel from a box. Mythical hero contending with a dragon. The inverted palmettes are unusual. Max. length 0·165 m. Width 0·04 m. Museum No. 118100.

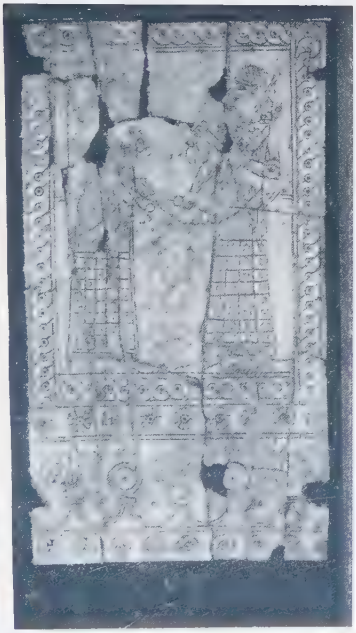
[*c*] Panel from a box. A goddess, and the goddess Ishtar in her character as warrior. The twisted cord, common in Hittite art, was ultimately derived from the early Sumerians and probably had a magical significance. The rows of rosettes were derived from wall decoration. The palmettes may show Egyptian influence. Length 0·155 m., width 0·06 m. Museum No. 118101.

[*d*] A foot or support of some small object. The double figures represent the naked Ishtar. The curious head-dress is not Assyrian and may be derived from Asia Minor. The modelling is very delicate. Height 0·135 m. Museum No. 118102.

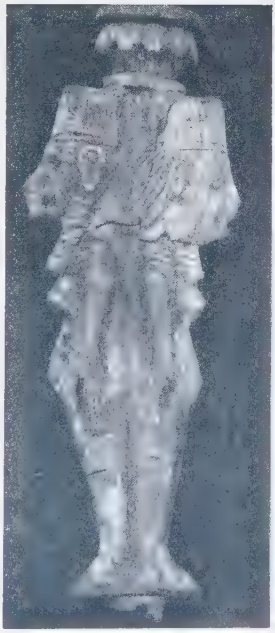


[*a*]

[*b*]



[*c*]



[*d*]

IVORY CARVINGS FOR FURNITURE

[*a*] Ivory HEAD OF A BULL from *Sippar* (*Abu Ḥabbah*). The detail is rendered in exactly the same manner as on certain metal objects from Wān, and the object is certainly of Assyrian workmanship. Diameter of neck 0·06 m. Length from horns to muzzle 0·072 m. Museum No. 91884.

[*b*] Limestone figure of a winged, human-headed cow of the type called by the Assyrians *lamassu* (iii, 17). This object is probably A SCULPTOR'S MODEL FOR A COLOSSUS to be set in a doorway or portico (cf. p. 318 [*a*] below). Such figures were thought to protect palaces from the entry of devils. From *Nineveh*. Height 0·095 m., length 0·085 m. Museum No. 90954.

[*c*] ALABASTER VASE, with a three-line inscription recording the gift of the object by Sennacherib to his son Ashur-ilia-uballiṭ, of an Egyptian type (iii, 78). From *Nineveh*. Height 0·19 m., approx. diameter of neck 0·085 m. Museum No. 93088.

[*d*] GLASS VASE WITH SARGON'S NAME and the lion device marked on his property, from *Kalakh* (iii, 78). Height 0·09 m., diameter of neck 0·04 m. Museum No. 90952.

[*e*] STONE VASE WITH SARGON'S NAME and the lion. Height 0·215 m., diameter of neck 0·06 m. Museum No. 91595. Both these objects are Egyptian in style.

[*a*] IVORY BULL'S HEAD

[*b*] MODEL COLOSSUS

[*c*]

[*d*]

[*e*]

STONE AND GLASS VESSELS

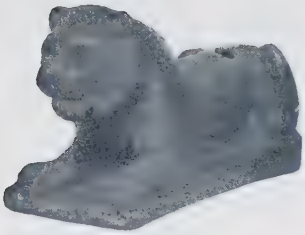
BRONZES

[*a*], [*b*] Weights in the form of a lioness and a lion. Found at *Kalakh* in a gateway of Shalmaneser's palace. The lion originally had a handle attached. Length [*a*] 0·15 m.; [*b*] 0·16 m. Height [*a*] 0·071 m.; [*b*] 0·085 m. Width [*a*] 0·058 m.; [*b*] 0·067 m. Weight [*a*] 4 lb. 4 oz. 2 drs. Marked '2 minas' in Assyrian and Aramaic; [*b*] 6 lb. 4 oz. 15 drs. Marked '3 minas' in both languages. Museum Nos. 91223, 91226.

[*c*] Copper prophylactic figure, inscribed on the hip, of the type called by the Assyrians 'dagger-bearers.' These were supposed capable of driving away the demons of sickness and were buried under the floors of rooms in temples where the sick received treatment. Height 0·09 m. Museum No. 93078.

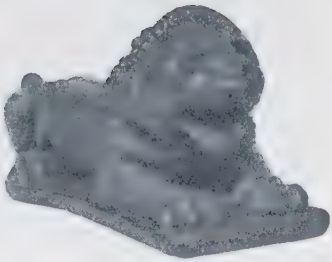
[*d*] Typical dish from the hoard at *Nimrūd* (iii. 17). Phoenician work of the late eighth century B.C. The little kneeling figure of a man with a staff recalls similar figures in Assyrian and Hittite art. The hawk is purely Egyptian, as is the head-dress of the winged colossus. The curved tip of the wing of the colossus is a peculiar feature which never occurs in Assyrian figures: the Greek and Persian griffin however had this feature. Dishes of this kind were regularly exacted as tribute. Diameter 0·21 m. Approx. depth 0·083 m. Museum No. N. 8.

Compare the Oriental bronze shield, p. 346 [*c*] below.



[*a*] LIONESS

[*c*] DAGGER-BEARER



[*b*] LION

[*d*] PHOENICIAN BRONZE BOWL

[*a*] *Yasili Kaia* (*Boghaz-Keui*). Part of the back wall of the rock-recess showing A KING (?) erect on the necks of captives (?) and WORSHIPPING A GODDESS AND A YOUNG GOD who stand on animals and are attended by mitred priestesses (?) supported by a two-headed eagle displayed. Groups of Hittite characters probably express the names of the chief personages. Hattic work of, probably, the early part of the thirteenth century B.C. (ii, 269, 271, 428; iii, 149 *sq.*). From a cast in Berlin.

[*b*] *Euyuk Alaja*. Relief from the façade of the Palace Gateway, found loose in the earth below and in front of the façade-reliefs still *in situ*. It shows a SCENE OF THE CHASE TREATED IN AN INDIVIDUAL ARCHAIC STYLE. Probably Hattic work of the fifteenth–fourteenth century B.C. The stone is less than a metre high (iii, 148 *sq.*).

[*Photos Berlin Museum, Vorderasiat. Abt.*]

[*a*] PROCESSION; YASILI KAIA

[*b*] HUNTING SCENE; EUYUK ALAJA

[*a*] *Boghaz-Keui.* RELIEF upon the inner face of the north jamb of the South-Eastern gate—the 'Königsthor' of the German excavators (ii,. 270). This figure, which is over life-size, seems to be intended for a guardian, prepared to strike any enemy who had forced the double gateway. It probably represents the Hattic War-god armed with battle-axe and sword, and not (as has been supposed, owing to the prominent breasts) an Amazon. The helmet is of Assyrian type. Work (probably) of the closing period of the Hattic Empire, *i.e.* the last half of the thirteenth century B.C. (iii, 150). Height 2·30 m.

[*b*] BRONZE CAPPADOCIAN FIGURINE in *Berlin*, which represents probably the same god as [*a*], but clothed in a loin-cloth of Egyptian fashion. The breasts are as prominent as in figure [*a*]. Hattic work of the same period as [*a*] (iii, 150). Scale *c.* $\frac{7}{8}$.

[*Photos Berlin Museum, Vorderasiat. Abt.*]

[*c*] *Carchemish.* PORTRAIT (?) head in black dolerite, showing a physiognomy suggestive of the Cappadocian Hattic, and unlike the prevailing Syrian Hittite. Not to be dated with certainty, but found among debris of the earlier Hittite Age in Syria, *i.e.* 1100–1000 B.C. About $\frac{1}{2}$ life-size.

[*Photo British Museum*]

[*a*] BOGHAZ-KEUI: 'KING'S GATE' RELIEF

[*b*] CAPPADOCIAN BRONZE GOD

[*c*] CARCHEMISH PORTRAIT HEAD

[*a*] *Zenjirli.* DADO-RELIEF in dolerite from the Citadel gate façade, now in *Berlin.* It represents a warrior with Hittite plaited pigtail, horned cap, and fringed tunic and shoes, carrying a spear in the Hittite mode, but also a 'figure-of-eight' shield, and not the round buckler of other Syrian Hittite representations. Second Zenjirli Style, tenth–ninth century B.C. (ii, 270; iii, 156 *sq.*). Scale *c.* $\frac{1}{14}$.

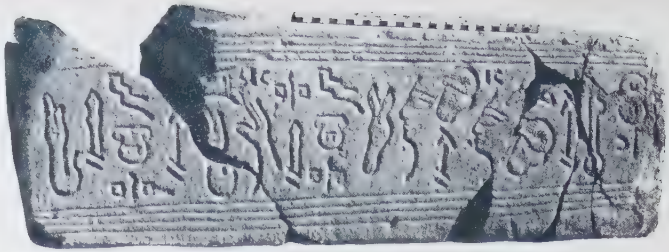
[*b*] *Zenjirli.* DADO-SLAB or stele in dolerite found on the Citadel. It shows king Bar-rekub, son of Panammu, with Assyrian dress and face-hair of Assyrian fashion (*e.g.* with full moustache and beard on the lower lip) receiving a minister or secretary. Name and title in relieved Semitic characters above. Third Zenjirli Style: *c.* 720 B.C. (iii, 144, 157). *Berlin Museum.* Scale *c.* $\frac{1}{15}$.

[*Photos Berlin Museum, Vorderasiat. Abt.*]

[*c*] *Carchemish.* HITTITE INSCRIPTION from the South Gate of the Royal Quarter, couched in characters intermediate between the relieved script, and the fully reduced linear; *i.e.* they are now sunk by incision into the surface of the stone but retain much of the detail of the relieved system (iii, 160).

[*Photo British Museum*]

[a] HITTITE WARRIOR WITH SHIELD OF AEGEAN FORM



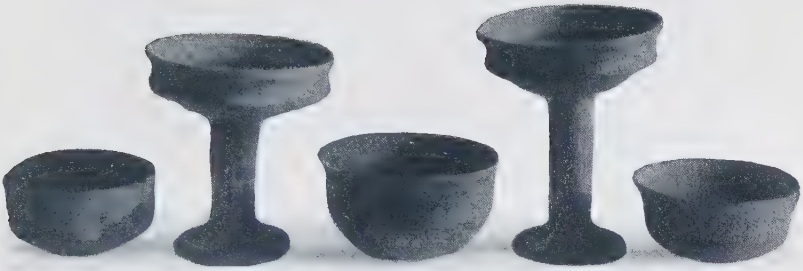
[c] INSCRIPTION IN SUNK RELIEF

[b] KING BAR-REKUB OF SAMAL

[*a*] *Carchemish.* VASES OF THE EARLIER BRONZE AGE in Syria, found with inhumation burials in stone cists (Cist Grave Period I). The pottery is hand-made, of pink clay, sometimes buff washed and rarely decorated with red lines, maeanders, etc. The long-stemmed cup is the most characteristic shape, to which late Sumerian vases from Lower Babylonia offer the nearest parallel (ii, 429).

[*b*] *Carchemish.* VASES OF THE EARLY IRON AGE, found with cremation urn-burials. The pottery is wheel-made, of pink clay washed with yellow-buff and painted in black-brown tint with geometric or rudely naturalistic designs. Shapes, new to Syria, sometimes anticipate early Ionian or Cypriote of the Early Iron Age, tenth–ninth century B.C. (iii, 160).

[*Photos British Museum*]



[*a*] SYRIAN BRONZE AGE VASES

[*b*] SYRO-HITTITE IRON AGE VASES

THE MAIN STAGES OF MONUMENTAL ART AT CARCHEMISH (iii, 159 *sqq.*)

[*a*] *Carchemish.* DADO-SLAB from the Water Gate. A winged lion, *c.* 1000 B.C. (ii, 270; iii, 162).

[*b*] *Carchemish.* DADO-SLAB from the South-West wall of the Staircase Court. Hero in combat with a winged bull, which is attacked also by a winged genius with scorpion-tail and lion-claws. Strong Babylonian influence is apparent. *c.* 900 B.C. (cf. Second Style of Zenjirli, p. 240 [*a*] above).

[*c*] *Carchemish.* DADO-SLABS from the façade of the 'King's Gate,' admitting to the Staircase Court. The scene represents probably a king, followed by his children and queen, introducing to his Esquires and army (approaching on slabs round the corner to the left) his son, who makes a speech, recorded in the long text. *c.* 800 B.C. (cf. Third Zenjirli Style, p. 240 [*b*]) when Assyrian influence had displaced Babylonian (iii, 162). All the slabs are about 1 metre high.

[*Photos British Museum*]

[*a*] LION OF EARLY STYLE; CARCHEMISH

[*b*] MYTHOLOGICAL SCENE OF MIDDLE STYLE; CARCHEMISH

[*c*] ROYAL SCENE OF LATE STYLE; CARCHEMISH

[*a*] *Sakjegeuzi* (*N. Syria*). DADO-SLABS (in *Berlin*), showing a prince hunting the lion. Debased provincial style, more Assyrian than Hittite (cf. the Asarhaddon stele at Zenjirli). Earlier part of the seventh century B.C. (iii, 164).

[*Photo Berlin Museum, Vorderasiat. Abt.*]

[*b*] *Ivriz* (*Lycaonia*). Rock relief showing a KING probably of Tyana with Babylonian dress and hair ADORING A GIGANTIC HITTITE GOD, who holds a handful of corn-stalks and bunches of grapes, and speaks by a text before his face. (The photograph is from a cast which omits another text below the figures.) Tyanean (Muskian?) work, probably of the late ninth or early eighth century B.C. (iii, 166).

[Garstang, *Land of the Hittites*, Pl. LVII]

[*a*] SYRO-HITTITE PRINCE HUNTING THE LION; SAKJEGEUZI

[*b*] THE HITTITE FATHER-GOD ADORED BY A KING OF TYANA; IVRIZ

[*a*] RHYTON of red polished clay terminated by an *aegagrus* (wild-goat) head. Found by native diggers at *Devé Huyuk*, fifteen miles West of Carchemish. Late seventh century B.C.? Scale $\frac{1}{3}$.

[*b*] OX-CART with tilt in buff washed red clay, ornamented with geometric incision. From the mouth of the *Sajur*, left bank. Uncertain date. Scale $\frac{1}{3}$.

[*c*] MAN RIDING AN OX, in red clay, once washed with white and painted in polychrome. He closely resembles S. Russian types (*e.g.* Kul Oba, see p. 252 below). From *Ain el-Beda*. Uncertain date. Scale $\frac{1}{3}$. All in the *Ashmolean Museum* (iii, 147 n. 1).

[*Photos Ashmolean Museum*]

[a]

[b] [c]

NORTH SYRIAN OBJECTS OF SCYTHIAN STYLE

[*a*] DOLL IN CLAY with detachable legs. Scythian physiognomy and type. *Devé Huyuk*. Scale $\frac{1}{2}$.

[*b*] RING-BIT IN BRONZE, closely following a S. Russian type. *Devé Huyuk*. Scale $\frac{1}{2}$.

[*c*] CHAPE (hilt-point) IN BRONZE with repoussé ornament in an 'animal style' similar to the Scythian of S. Russia. Compare p. 256 [*b*], [*c*]. *Devé Huyuk*. Scale $\frac{1}{2}$.

[*d*] CHAPE IN BONE with bronze attachments. *Devé Huyuk*. Scale $\frac{1}{2}$.

All the above are of uncertain date, but probably of the early sixth century B.C. All are in the *Ashmolean Museum* (iii, 147 n. 1).

[*Photos Ashmolean Museum*]

[a] [c] [b]
[d]

NORTH SYRIAN OBJECTS OF SCYTHIAN STYLE

ELECTRUM VASE FROM KUL OBA

This comes from a burial of Scythic type just outside Panticapaeum containing objects of which the latest cannot be later than 300 B.C. In form the vase is similar to the pottery vase on p. 258 [*b*]; its ornament, like the friezes of animals upon other similar vases from the same tomb and the sheath on p. 266 [*b*], descends from Ionic work of the fifth century, but the perfect realism of the figures belongs to the fourth and argues that the cup was made in Panticapaeum for its owner.

The figure [*a*] just appearing to the extreme left is kneeling before a seated man whose hair is bound with a fillet, presumably a king. [*b*] is stringing his short bow, [*c*] is pulling out one of [*d*]'s teeth, [*e*] is having his leg bandaged by a comrade: these seven figures show Scythic type, dress and equipment (iii, 196 *sqq.*) in great detail. In [*a*] note the short spear, rounded oval shield and the decorations on the coat: in [*b*] the pointed head-dress, long hair, rather scanty beard, cross-over coat with fur edging and points in front, belt, and soft trousers tucked into soft boots tied round the ankle, also the method of stringing the short 'Tartar' bow: in [*c*] we notice the buttons on the coat and what seem to be metal plates sewn on to the trousers: in [*d*] the face in three-quarters, and the *gorytus* or combined bow-case and quiver with the arrows: an almost similar vase was found near Vorónezh. For a Persian version of Scythian garb see p. 316 below. Scale *c.* $\frac{4}{5}$.

[After Rostovtsev, *Materials for the Archaeology of Russia*, XXXIV, Pl. IV, 5, 1]

[a] [b] [c] [b] [c] [d] [e]

VASE FROM KUL OBA

BOW-CASE from *Solókha* in silver-gilt with a gypsum backing, no doubt fixed to a wooden foundation (iii, 203). Scale $\frac{2}{5}$. The design answers to the construction of the combined bow-case and quiver: the decoration consists mostly of animal combats, but the main frieze is topical, a combat between two sets of barbarians.

Figures [*a*] and [*c*] have straight noses, [*b*], [*d*] and [*e*] snub noses and broad faces. These rather suggest an admixture of Mongoloid blood (iii, 196). Also they are singularly like the so-called Pan both bearded and youthful upon the coins of Panticapaeum, which upon their reverse bear griffins very like those in the beast friezes: the suggestion is that the *gorytus* was made in Panticapaeum for Scythian use about 300 B.C. It contained 180 arrows.

All the figures wear clothes of a thinner stuff than those shown on the Kul Oba vase, but the general lines of the coat are similar: the trousers fall over the ankle so as to conceal the boots: [*d*]'s sword has the typical heart-shaped guard; [*a*]'s axe is more like that used by Amazons than like the few examples of the Scythian *sagaris* (iii, 198).

[a] [b] [c] [d] [e]

BOW-CASE FROM SOLÓKHA

[*a*] BRONZE DAGGER from *Kamenka*, district of *Chigirin*, *Government of Kiev*, about 38 centimetres long. Scale $\frac{1}{4}$.

Daggers of this type with two cutting edges and a two-lobed or heart-shaped guard are one of the readiest marks of Scythic culture: they occur from China to Hungary especially in S. Russia and about Minusinsk on the upper Yenisey: such a bronze specimen as this cannot well be later than seventh century B.C. (iii, 198).

[After Bobrinski, *Smêla*, III, xi, 5]

[*b*], [*c*] AXE AND SWORD IN SCABBARD from *Kelermes* on the *Kuban River*, sixth century B.C. The type of the sword is a development of [*a*] carried out in iron plated with gold. The scabbard has a side projection by which it was hung to the belt while the tip was kept in place by a lace round the chape: the arrangement is shown on the reliefs of Persepolis upon which the palace-guards labelled *Madai* (Medes) wear practically Scythian dress: some even have confronted animals on their sheath-chapes (iii, 198). Cf. p. 250.

The style of these objects is of great interest: the sheath is almost purely Assyrian with a guilloche pattern running along it, and typical archer-monsters with fish-wings: so on the axe we have the guilloche and confronted goats on each side of the tree of life: but on the special projection of the sheath we have the particularly Scythic motive of a kneeling deer and upon the axe, deer, with different antlers, neat cattle and a feline all in the same kneeling position, and yet there is no reason to doubt that each object was made by one craftsman (iii, 205). A practically identical sheath was found in Melgunov's Barrow near Elizavetgrad.

[After Rostovtsev, *Iranians and Greeks*, Pl. VIII]

[b]

[a]

[c]

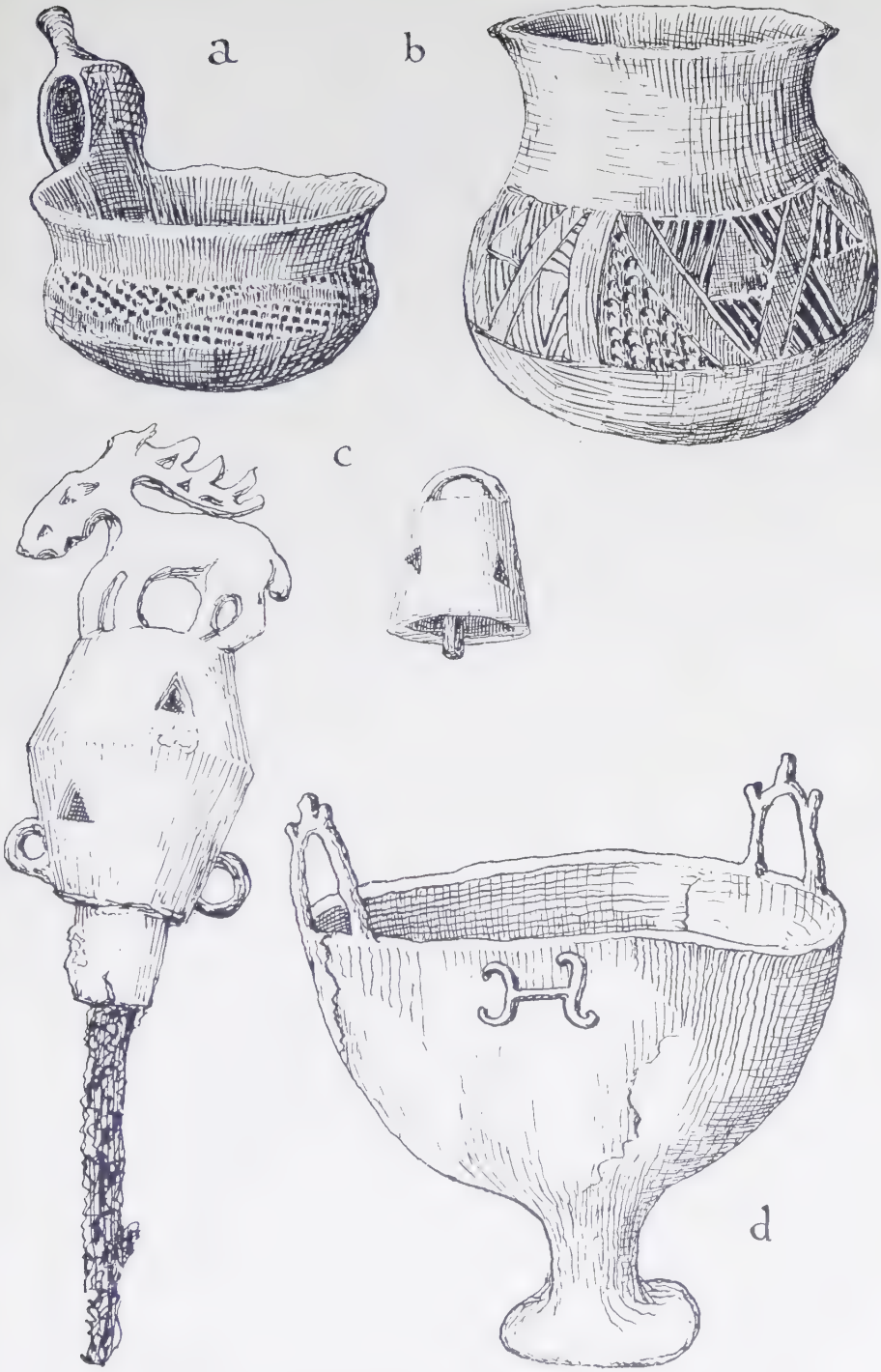
WEAPONS

[*a*], [*b*] CUPS from *Western Scythia*: they belong perhaps to an earlier indigenous population, but [*b*] is very likely the prototype of the Kul Oba vase (p. 252 above). There are representations of Scyths holding such cups (iii, 199). Scales $\frac{1}{3}$ and $\frac{2}{3}$.

[*c*] BRONZE RATTLE upon iron rod, crowned with a deer: these were the tops of staves borne in the funeral procession or fixed to the funeral car: close analogues come from China. The bell was part of the same apparatus (iii, 199, 202). Scale $\frac{1}{2}$.

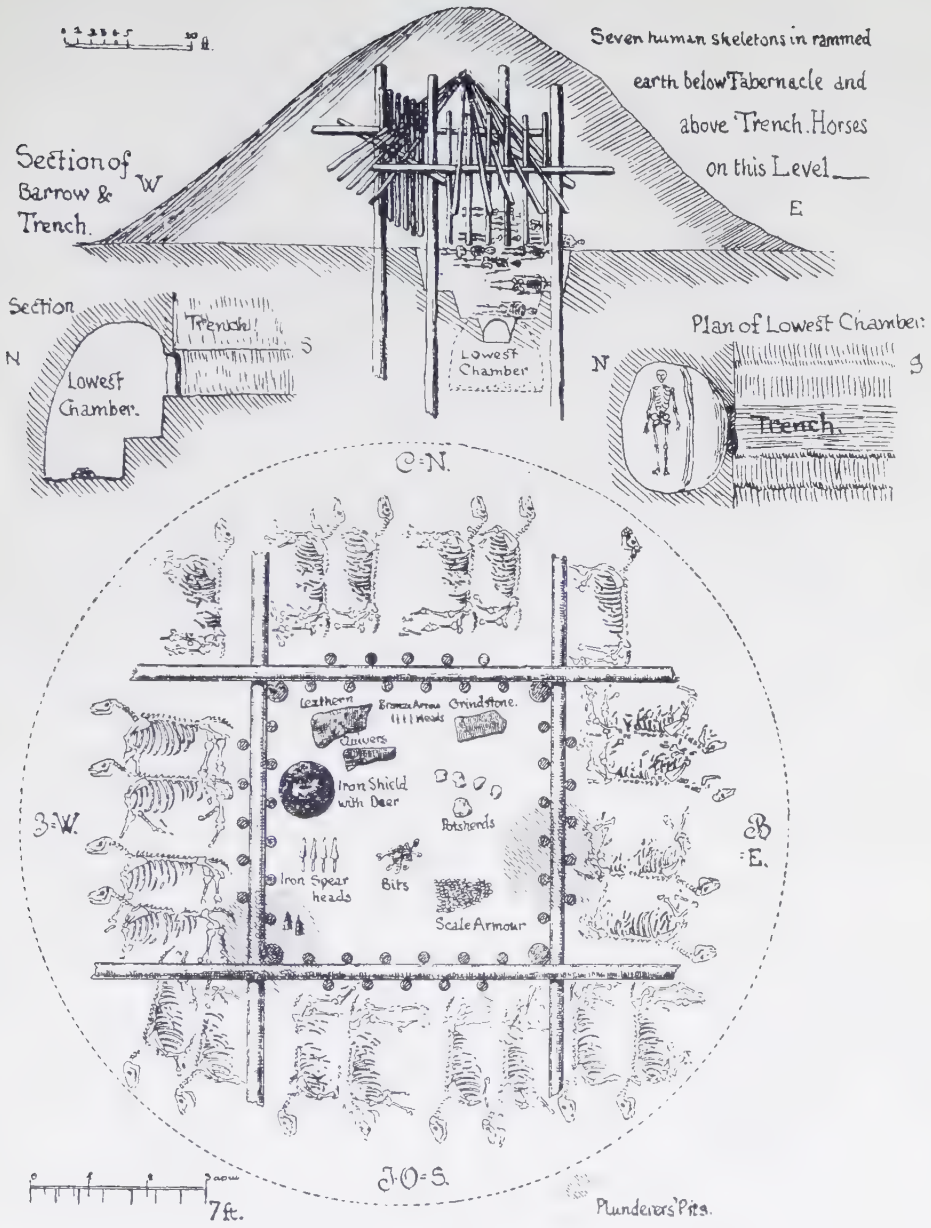
[*d*] BRONZE CAULDRON such as occurs in most Scythic graves and contains horse or mutton bones. The type goes right across to Siberia and has some resemblance to Chinese forms. The H-like thing on the side appears to be a mark of ownership, similar to marks used by other nomad tribes, Turks, Kushans and apparently Sarmatae (iii, 197, 199). This would seem to be of native work but others were made by Greeks. Scale $\frac{1}{4}$.

[*Drawings by Dr Minns*]


a
b
c
d

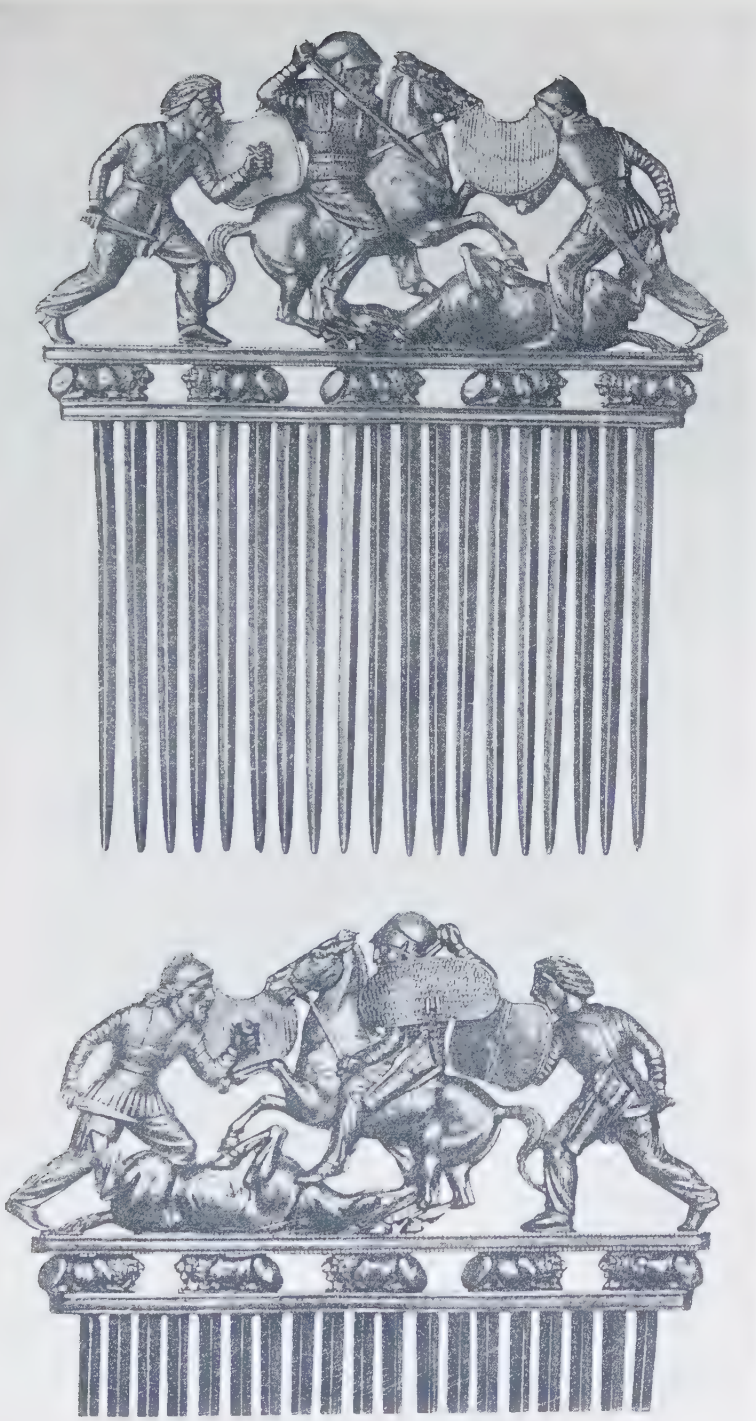
SCYTHIAN ROYAL TOMB at *Kostromskáya* on the *Kuban*: the plan and section explain themselves and illustrate the account of a Scythic interment in iii, 201: a special feature is the hiding of the king's body right beneath the valuables. The golden deer on the iron shield is not unlike the Kul Oba deer (see below, p. 266) but more conventionalized, and without the decorative animals; another such was found in Hungary. The date may be about 400 B.C.

[After E. H. Minns, *Scythians and Greeks*, fig. 128]



SCYTHIAN ROYAL TOMB, KOSTROMSKÁYA

COMB in gold from *Solókha* Tumulus, both sides. The figures upon this may be compared with those upon the Kul Oba vase. They do not give quite the same impression of literal exactness, *e.g.* the crescent-shaped shield seems to recall the vases with Amazons: the man to the left above looks very nearly like those from Kul Oba, but in view of the finding of Greek helmets and scale armour in Scythic tombs it is hard to say who the other men may be; it seems likely that the centre figure is meant for the native king as idealized by the Greek artist. The crouching lions are much like the gold plates which occur in many Scythic tombs of the time, *c.* 300 B.C. (iii, 203). Scale $\frac{1}{1}$.



GOLDEN COMB FROM SOLÓKHA

SILVER RHYTON from *Karagodeuashkh*, 300–250 B.C. The execution is purely Greek but the scene represented finds its analogues in Iran especially in Sassanian gems and the reliefs of Nakhshi-Rustam and Shahpur showing Ahuramazda investing Ardashir and Narses with kingly power. Here we have the god, holding a sceptre or spear in his left hand and a rhyton in his right, about to give the latter to the king who holds up his hand in adoration. Both figures are on horseback, and the horses tread under foot fallen enemies: the whole composition, mounted figures and fallen enemies, is just like the Sassanian examples and the scene must be interpreted in the light of their known meaning (iii, 204).

Design unrolled and copied by Raevski.

[*Bulletin de la Comm. Arch.* XLIX, Pl. I]

RELIEF REPRESENTING A KING RECEIVING HIS POWER FROM THE GOD; KARAGODEUASHKH

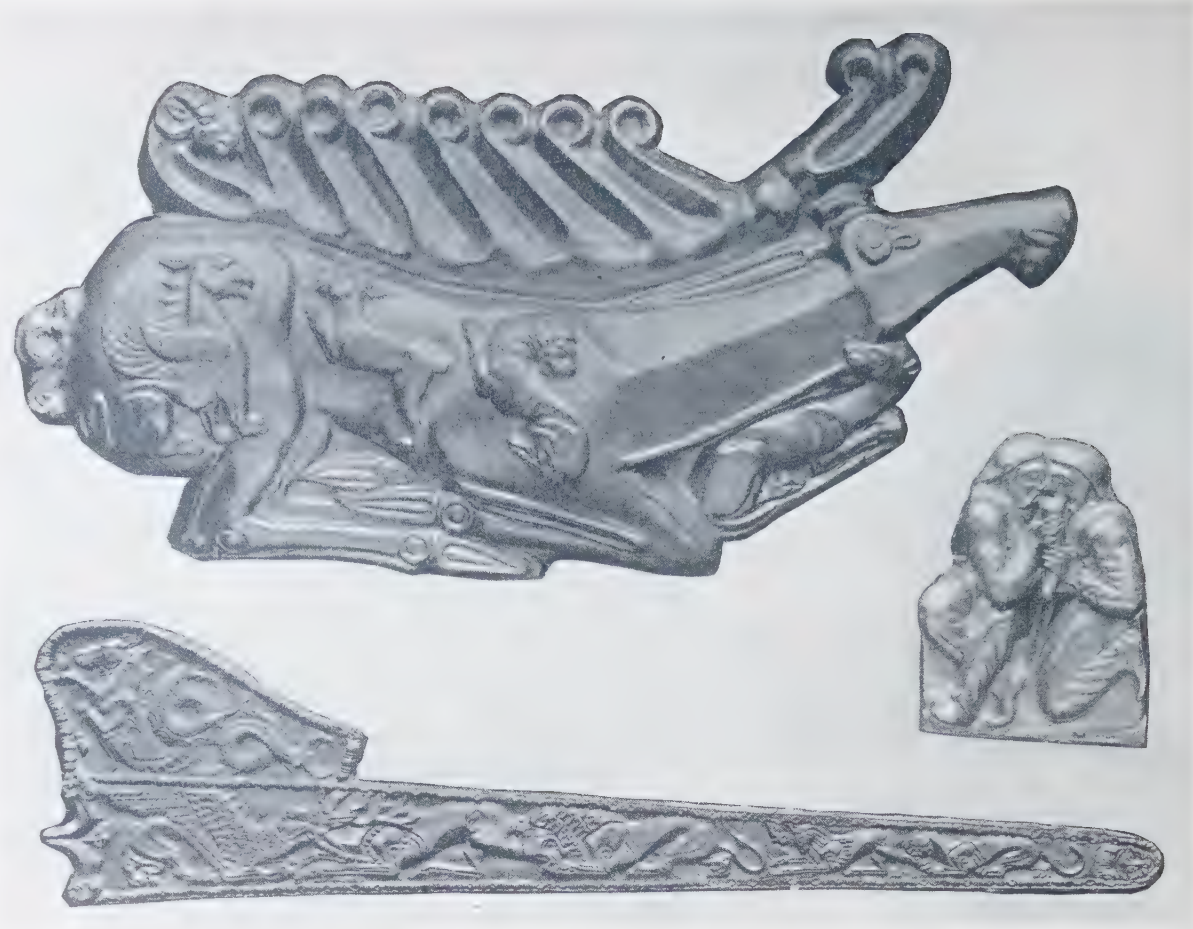
Three pieces of gold repoussé from *Kul Oba*; the tomb is of the late fourth century B.C., but of these

THE FIGURE OF A DEER, essentially in the Scythic style but no doubt made by a Greek who has signed it ΠΑΙ, is considerably earlier. In the deer itself notice that the relief is expressed mainly by slanting planes, especially on the neck and tines: a special Scythic feature is the way in which the last tine takes the form of a ram's head and the tail is a small creature. The griffin, hare and lion show the same spirit of decorating one animal with others, but the manner is more Greek and to receive them the standing planes have been flattened. The dog under the neck is reduced from a common Scythic motive (iii, 205). The gold is pale, almost electrum. The figure came from the centre of a shield or from a scale-armour cuirass (iii, 198). Scale *c.* $\frac{7}{16}$. The deer from Kostromskáya (p. 260) bears no subsidiary animals, but the analogous fish from Vettersfelde has two rows.

PLATE FROM A SWORD SHEATH. The beast style is practically the Ionic beast style, note the curls upon shoulders and hips and compare the pear-shaped figures in the same places on the Kelermes axe (p. 256 [*b*] above); in Siberian work we have stones inlaid in the same places (iii, 205). The sea-monster upon the side projection is quite in a free style, but the signature ΠΟΡΝΑΧΟ suggests the fourth century by form of the genitive. Of course both these inscriptions may be owners' marks. The gold-hilted sword is of the typical Scythic shape and style. Scale *c.* $\frac{1}{3}$.

GROUP OF TWO SCYTHS drinking from the same rhyton, in high relief, probably from a belt or head-dress: the scene recalls the account of Scythian blood brotherhood and confirms the special significance of the rhyton (iii, 200, 204). Scale *c.* $\frac{3}{4}$.

[*Photographs from Electrotypes at S. Kensington*]

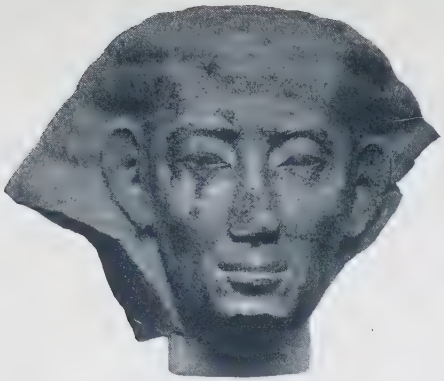


GOLDEN OBJECTS FROM KUL OBA

[*a*] PORTRAIT-HEAD from a statue of a nobleman of the XXVth Dynasty: *c.* 700 B.C. *British Museum*, No. 37883. This head, which is one of the chief treasures of the national collection of Egyptian antiquities, is a splendid example of the portraiture of the revived Theban school of the eighth–seventh century B.C., which owed its inspiration to the Saïte archaistic revival, taking as its models the older Theban work of the XIIth and XVIIIth Dynasties (iii, 299, 317), as the Northern sculptors imitated the work of the Memphite Pyramid-builders. This head is rivalled only in its class by the portraits of the Theban princes Montemhet (Mentumehet) and Nsiptah at Cairo.

[*b*] Statuette of QUEEN AMONIRDIS (Amenartas), as 'Adoratrix of the God' Amon, her official title as princess of the Thebaïd. About 740 B.C. *British Museum*, No. 46699.

[*c*] Limestone STATUETTE OF A CHIEF, dedicated in the reign of Shabaka, mentioning the 15th year of his reign (701 B.C.) and the contemporaneity of king Pi'ankhi. It also gives a genealogy of the deceased's family. *British Museum*, No. 24429.



[*a*] A THEBAN NOBLEMAN OF THE EIGHTH CENTURY B.C.

[*b*] STATUETTE OF QUEEN AMONIRDIS

[*c*] STATUETTE OF A NOBLE WITH GENEALOGY, DEDICATED IN SHABAKA'S REIGN

[*a*] A very fine and interesting example of the ARCHAISTIC STYLE of the XXVIth Dynasty, representing A NOBLE in the fashion of the Old Kingdom, imitated from tomb-statues of that period. He wears the characteristic wig of the Vth Dynasty and the *shenzyt* or waist-cloth of that time. In his hands are two billets. From the inscriptions as well as from the peculiarities of the style there is however no doubt of its Saïte date; limestone. *British Museum*, No. 1682 (iii, 321).

[*b*] Portrait-head in relief of king PSAMTEK OR PSAMMETICHUS I (660–610 B.C.) on an intercolumnar slab of basalt from a temple in the *Delta*, in the *British Museum*, No. 20. Found at *Rosetta*. A very characteristic portrait of the time.

[*c*] Portrait-head in relief (limestone) of king ḤAAIBRE' UAḤIBRE' (Apries or Uaphris: Pharaoh Hophra) (iii, 301) (589–569 B.C.). He is represented offering two vases of liquid to a god. From *Abydos*. *British Museum*, No. 1358.

[*a*] A NOBLE,
XXVITH DYNASTY
ARCHAISTIC STYLE

[*b*] PSAMTEK I

[*c*] ḤAAIBRE‘ (APRIES)

[*a*] Upper part of a BASALT STATUETTE OF A NOBLE of the XXVIth Dynasty (660–525 B.C.). This is a good example of the fine portrait-sculpture of the Saïte period (iii, 320 *sq.*). The figure wears the characteristic round wig of the time. Round the neck is hung a jewel representing king Neferibre' Psammetichus II (596–589 B.C.), under the protection of a goddess. The king's name is also engraved on his shoulder. *British Museum*, No. 37891.

[*b*] Kneeling basalt STATUE OF A SAÏTE NOBLE named Uaḥibre'. He wears the same wig as figure [*a*], and holds a shrine containing a figure of the god Osiris. *British Museum*, No. 111. The face of this statue shows a probably rather early appearance of the Greek archaic smile, or simper, on an Egyptian figure. This Greek convention seems to have been adopted by some Egyptian sculptors in the sixth century B.C. (iii, 319, 322).

[*a*] STATUETTE OF XXVITH DYNASTY

[*b*] UAḤIBRE‘, A XXVITH DYNASTY NOBLE

This GOLDEN LIBATION BOWL is said to come from *Olympia* and is now in *Boston*. It weighs about 30 oz., measures about 16·8 cm. across and is nearly half as high. Its inscription, in the most archaic Corinthian alphabet, states that 'The Sons of Cypselus dedicated this (as spoils) from Heraclea.'

These Sons of Cypselus are Gorgus, Pylades and Echiades, whom Cypselus (Tyrant of Corinth *c.* 655–625 B.C.) established in various places around the Gulf of Ambracia (iii, 551, 570). There are numberless cities called Heraclea: the city referred to is probably No. 21 in the list given by Stephanus of Byzantium 'a city of Acarnania': Pliny, *N.H.* IV, 5, fixes it on the South shore of the Gulf of Ambracia. Probably, like a number of towns of the name, it was founded by the merchant Bacchiads of Corcyra. The attempt to dispute the Corinthian monopoly in this region led to hostilities. This war may fall either in the reign of Cypselus or Periander.

The exact weight of the bowl is 836·409 grammes, which is probably 2 *minae*, or the weight of 100 staters. It is rather on the light side, and since the Corinthian *mina* tended to become gradually heavier, this is an argument for an early date (see the *Table of Frequency* in Seltman's *Athens*, p. 127). It can hardly in any case be later than Periander's conquest of Corcyra; but at any time before that the Gulf of Ambracia was debatable ground between Corcyra and Corinth (iii, 551, 552).

Athenaeus' *Doctors at Dinner* exercise their erudition on these 'libation bowls with central bosses' in Bk XI, 104.

(*Museum of Fine Arts Bulletin*, Boston, Vol. XX, No. 122, pp. 65–68.) A very similar bowl, but smaller and in bronze, is No. 822 in *Olympia*, Textband IV (Berlin, 1890), p. 141, and Tafelband IV, Pl. LII; and an almost identical bowl in bronze has recently been found in a purely archaic stratum at the Heraeum of Samos by the German excavators, cf. *Journ. of Hell. Studies*, XLVI (1926), p. 243.

[*Photos Boston Museum*]

CYPSELID GOLD BOWL

[*a*] This is the HERAEUM of *Olympia*, described by Pausanias V, 16 *sqq.*; it lies in the North-West corner of the Close or *Altis*. We are facing West-North-West, *i.e.* looking out of the *Altis*, the trees on our right front are at the foot of the Hill of Kronos. The columns (two of which have been rebuilt to their full height) formed a peristyle which surrounded a temple *in antis* (*Plan*, *C.A.H.* IV, facing p. 610, 2): the photograph gives a fair idea of the very exceptional length (compared to its breadth) of this peristyle. We also see something of the remarkable diversity of the columns: note, *e.g.* the different profiles of the two re-erected capitals. Pausanias tells us one of the columns, when he saw them, was of wood: the architrave, of which no trace at all has survived, appears to have been likewise of wood, and possibly all the columns were originally wooden and replaced one by one in stone. Inside the peristyle, the walls of the *cella* up to a height of about a metre were of massive masonry, which still stands and can just be seen in the photograph: but above that height they appear to have been made of sun-dried bricks.

Timber, and sun-dried bricks, are primitive materials: and this is certainly among the oldest of the large temples of Greece. Pausanias records the tradition that it was built by the men of Scillus immediately after the Migrations, *i.e.* before 1000 B.C. The date is impossible: the temple which survives is the last of three temples on this site, and the earliest belongs to late Geometric times (*c.* eighth century): this one can be dated with fair certainty to the latter half of the seventh century, *i.e.* the time of Pantaleon's dynasty, the seat of whose power was very probably Scillus (iii. 546: iv. 604 *sqq.*). E. N. Gardiner, *Olympia* (Oxford, 1925), pp. 202–214: *Ath. Mitt.* XLVII, pp. 30 *sqq.*, 49 *sqq.*: *Sitz. d. bay. Ak. d. Wiss.* 1906, pp. 467 *sqq.*: *Berl. Phil. Woch.* 1920, pp. 334–6.

[*b*] This is almost certainly to be identified with the TEMPLE OF APOLLO at *Corinth*, mentioned by Pausanias II, 3, 5. It stood on rising ground just North-West of the Agora: the road to Lechaeum and the Isthmus passed by its East end. We are facing North-East, the hill in the distance is Mt Geraneia in the Megarid. The columns are part of the peristyle which surrounded a temple *in antis*: there are still standing five of the six which formed the short West end, and two others (rather more slender) of the long South side. The columns are monoliths of rough limestone: they (and presumably the whole building) were coated with fine orange stucco. The Temple probably dates from the latter part of Periander's reign, soon after 600 B.C. (iii. 553). (*Amer. Journ. Arch.* IV (1900), pp. 226, 458 *sqq.*; IX (1905), pp. 44 *sqq.*; XXX (1926), p. 48.)

[*Photos by C. T. Seltman*]

[*a*] TEMPLE OF HERA AT OLYMPIA

[*b*] ARCHAIC TEMPLE AT CORINTH

BONE and IVORY VOTIVE OBJECTS from the sanctuary of *Orthia* at *Sparta*; another is figured on p. 194 [*c*] above.

[*a*] A small figurine in bone representing the goddess wearing a tall crown; these little figures are found just before and just after the rebuilding of Orthia's temple *c.* 600 B.C. Some have arms and waist indicated: others, like this, only a head above a post-like body. It appears that the temple-image of Orthia wore a skirt like a Minoan goddess. Scale *c.* $\frac{2}{3}$. (*Annual Brit. School, Athens*, XIV (1907/8), p. 23: XIII (1906/7), pp. 106–107.)

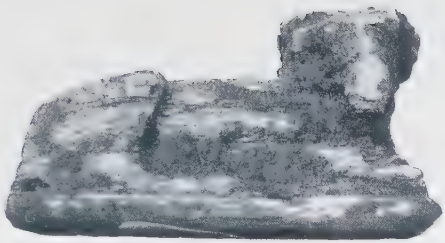
[*b*] A recumbent ram: ivory. It is pierced from front to back and was probably worn as a pendant. Late seventh century B.C.? Scale $\frac{1}{1}$. (*Annual Brit. School, Athens*, XIII (1906/7), pp. 86 *sqq.*)

Both in the *Fitzwilliam Museum, Cambridge.*

[*c*] A relief depicting a warship without oars setting sail. Shields are slung on the side and three warriors sit on deck: three sailors are busy with the rigging, while one fishes from the prow; another crouches on the long spur: the steersman sits at his paddles and the captain bids farewell to his wife who stands on the gangway: three fish swim below. Seventh century B.C. In the *Sparta Museum.* This little ivory relief is dedicated, by the inscription on the prow, to the goddess: and, like the Laconian pottery (p. 378 below), it attests the excellence of art in Sparta before the *Eunomia* (iii, 564 *sq.*; iv, 583). Scale $\frac{1}{3}$. (*Annual Brit. School, Athens*, XIII (1906/7), pp. 100 *sqq.*)

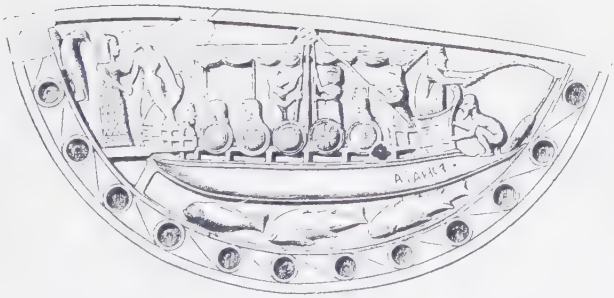
[*Companion to Greek Studies*, Ed. 3, fig. 129, after *Annual Brit. School, Athens*, XIII, Pl. IV]

[a]



[b]

BONE AND IVORY VOTIVE FIGURES; SPARTA



[c] IVORY RELIEF OF A WARSHIP; SPARTA

VOLUME IV

[*a*], [*b*] Fragments of Attic 'Dipylon Ware' (see pp. 344, 348 below) of the ninth or eighth century B.C. which afford evidence that the Athenians were at least so far interested in naval matters as to put SHIPS AND A NAVAL BATTLE [*b*] on their vases at that early period (iii, 595 *sq.*; iv, 26).

[P. N. Ure, *Origin of Tyranny*, fig. 45]

[*c*] A scene, from a black-figured vase of the second half of the sixth century B.C., representing a HOPLITE and a SCYTHIAN ARCHER. The latter were the police of Athens from this time onwards and it is probable that they were introduced by the tyrant Peisistratus after his exile on the borders of Thrace (iv. 65). The ox-head on the shield of the hoplite has been brought into connection with that found on the so-called 'heraldic coins' of Athens (see p. 304 [*p*] below).

[Seltman, *Athens, its History and Coinage*, fig. 35]

[*a*] A SHIP ON THE FRAGMENT OF A DIPYLON VASE

[*c*] SCYTHIAN POLICEMAN ON A BLACK-FIGURED VASE

[*b*] FRAGMENTS OF DIPYLON WARE

The STELE of ARISTION, in the *National Museum, Athens*, of Pentelic marble, is one of the best preserved archaic reliefs. The warrior wears a close-fitting Attic helmet without neck-piece (compare helmet of Athena on p. 286 [*a*]), a metal corselet with metal shoulder pieces, over a leather (?) tunic and, next the skin, a short-sleeved pleated linen chiton. He has greaves on his legs and carries a staff or spear. Details were helped out with brightly-coloured paint of which considerable traces survive. Beneath the feet appears the inscription ΕΡΛΟΝΑΡΙΣΤΟΚΛΕΟΣ—'The work of Aristokles.'

The funeral stele, plainly of an Athenian nobleman wealthy enough to employ so good an artist, is not impossibly that of the Aristion who proposed the decree to assign a bodyguard to the future tyrant (iv, 62). The monument was found at Brauron, on the borders of the Attic Hill-country, a fact which supports the above hypothesis.

[*Photo Alinari*]

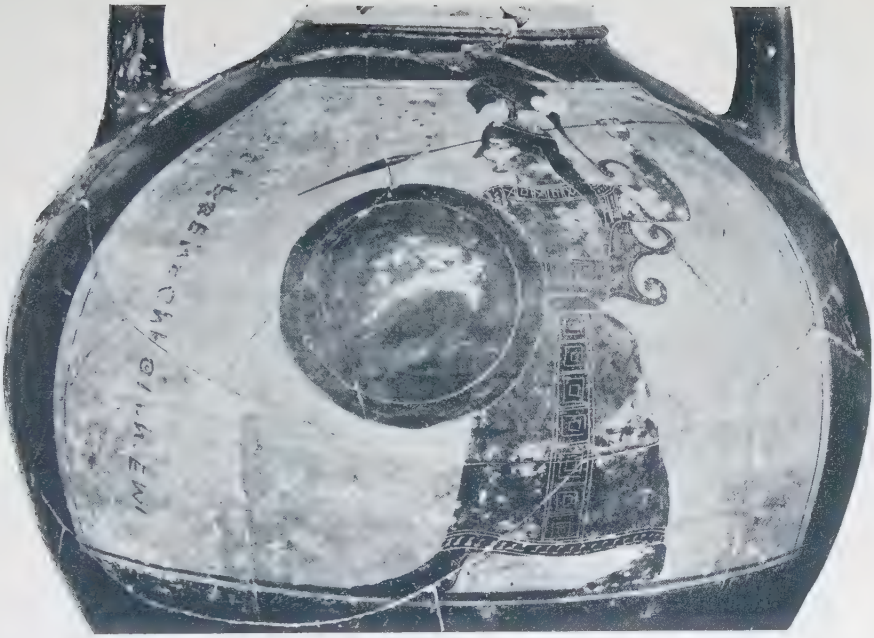
STELE OF ARISTION

The EARLIEST PANATHENAIC Amphora, the so-called 'Burgon amphora,' found in *Athens* and now in the *British Museum* (No. B. 130). Height 0·62 m.

[*a*] Athena Promachos advances to left brandishing a spear and bearing a shield with the device of a dolphin. She wears a close-fitting Attic helmet with tall crest, the aegis appears beyond the right arm. In the field is the retrograde legend ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΙΟΝΙΕΜΙ—'I am one of the prizes from Athens.'

[*b*] On the reverse of the vase is a light racing cart with cross-bar wheel (cf. *J.H.S.* 1903, pp. 132 *sqq.*) drawn by two horses. The seated driver holds a long whip.

The head of Athena may be compared with the head on the first coinage of Peisistratus (p. 304 [*k*] below), and the vase, like the coin, can be dated approximately to about 560 B.C. (G. von Brauchitsch, *die panathen. Preisamphoren*, pp. 6, 79). From this time on painted vases filled with oil formed the prizes at the Greater Panathenaic Festivals held every four years. Peisistratus may have instituted this festival, he certainly raised it to splendour (iv. 67).



[*a*] ATHENA PROMACHOS

[*b*] A CART DRAWN BY A PAIR OF HORSES

Fragments of sculpture from the ALCMAEONID temple at *Delphi*.

These statues of Attic type and of marble attest the generosity, perhaps the interested generosity, of the exiled Alcmaeonidae at Delphi, who apparently employed Attic workmen on the marble front of the temple which they rebuilt in the last quarter of the sixth century B.C. (iv, 80 *sq.*).

The figures are in the *Museum* at *Delphi*, that in the centre being an acroterion, the others part of a gable-group.

[*Fouilles de Delphes*, IV, Pl. XXXIV]

FRAGMENTS OF SCULPTURE FROM THE ALCMAEONID TEMPLE, DELPHI

ROCK TOMBS of the Northern necropolis at *Cyrene* (*Annual Brit. School, Athens*, II, 1895–6, p. 134). For the terrace to which they belong see figure *ibid.* p. 133. Being chamber tombs and above ground they have long been used as 'granaries, dwelling-houses and stables' (Weld-Blundell, *ibid.* p. 132) and their decoration and the vases and other objects that were buried in them destroyed, an irreparable loss for the historically-minded archaeologist, who would have had a unique opportunity of equating architecture, painting, and ceramics. The style of the Doric column with tapering shaft and bulging echinus suggests a sixth-century date for those here illustrated (iv, 111).

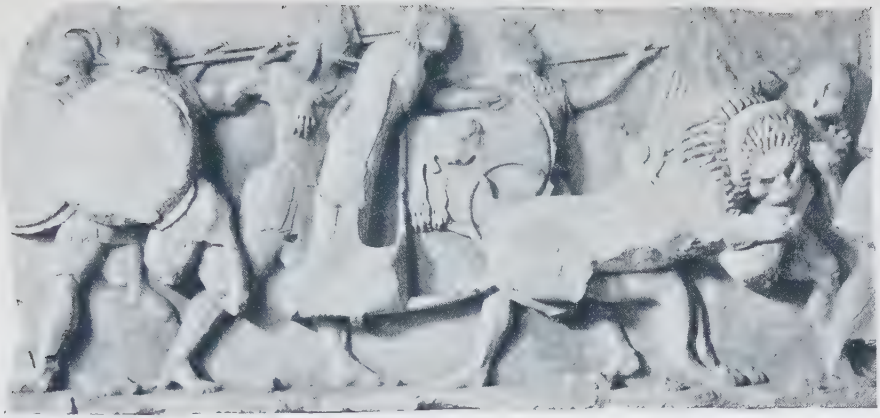
[*Annual Brit. School, Athens*, II, p. 134]

TOMBS AT CYRENE

[*a*], [*b*] TREASURY OF THE SIPHNIANS at *Delphi*; part of the Eastern half of North frieze, height 0·65 m., depicting the battle of gods and giants. Starting from the left of fig. [*a*] our illustrations show two round-shielded giants (attacking two goddesses and Hephaestus, who occupy the extreme East end of the frieze, not here illustrated), Heracles, Cybele in her chariot, a round-shielded giant fighting Heracles, Cybele's lions attacking giants, [*b*] Apollo and Artemis, Dionysus (with a wine cup on his helmet) trampling a fallen giant, and three round-shielded giants. For the whole frieze see *Fouilles de Delphes*, IV, Pls. XIII–XV (published at a time when this treasury was mistakenly ascribed to the Cnidians, see Poulsen, *Delphi*, pp. 102 *sq.*) (iv, 101, 595 *sq.*).

[*c*] Painting of the head of a CLAZOMENIAN SARCOPHAGUS in *Berlin*, breadth at top 0·92 m.: winged Athena between warriors with horses and dogs. The figures are reserved in the yellow-white ground colour with accessories painted in dull violet-red. The background is red as the result of bad firing: the colour intended was to have been much darker. The foot of the sarcophagus is painted with animals with heads in outline and bodies in silhouette on the light ground (iv, 97, 600).

[*Jahrb. d. deutsch. Arch. Inst.* XXIII, 1908, p. 170]



[*a*] FRIEZE OF SIPHNIAN TREASURY, DELPHI

[*b*] FRIEZE OF SIPHNIAN TREASURY, DELPHI

[*c*] PART OF CLAZOMENIAN SARCOPHAGUS

[*a*] SPHINX at *Delphi*, height 2·32 m., carved with its plinth out of a single piece of Naxian marble and placed on an Ionic column about 10 metres high (cf. *Fouilles de Delphes*, IV, Pls. V, VI, VI *a*) (iv, 100, 594).

[*Fouilles de Delphes*, IV, Pl. V]

[*b*] BUST FROM ELCHE near *Alicante*, *East Spain*, now in the *Louvre* (see *Monuments Piot*, IV, 1897, pp. 137 *sq.* and Pls. XIII, XIV): height 0·53 m.; material a local limestone; the veil and lips are red. The style of the face is Greek of about 450 B.C. The elaboration of the dress is more akin to sixth-century Greece but is probably native: cf. the priestess from the unfortunately suspect site of Cerro de los Santos (P. Paris, *L'Art et l'Industrie de l'Espagne Primitive*, I, Pl. VII, *Jahrb.* XIII, 1898, p. 128, reproduced Rhys Carpenter, *The Greeks in Spain*, Pl. XI), whose vestments are certainly Spanish, though the rendering betrays archaic Greek influence.

[*Photos Giraudon, Paris*]

[*a*] SPHINX AT DELPHI

[*b*] FIGURE FROM ELCHE

[*a*] Seated female figure, commonly assumed to be a GODDESS, acquired by *Berlin Museum* in 1914 (see *Antike Denkmäler*, III, 4, Pls. XXXVII–XLIV; *Arch. Anz.* 1917, pp. 119 *sq.* and *Jahrb.* XXXII, 1917, pp. 204 *sq.*): total height 1·51 m. The statue is made from a single block of Parian marble. Evidence of original colouring is provided by incised boundary lines, by the state of the surface, which is specially smooth in certain parts where the colours must once have protected it, and by the carved sandal-straps over the toes, which must have been supplemented by straps indicated entirely by colour over other parts of the foot (iv, 119).

[*Photo Berlin Museum*]

[*b*] A SCRIBE WEARING A GREEK IMITATION OF EGYPTIAN GARB, *Athens. Cat. Acrop. Mus.* I, No. 144: height as preserved 0·45 m.; of Pentelic marble with remains of red to indicate the flesh and hair and of both red and green for details such as the border of the garment (iv, 108).

[*Photo supplied by Mr W. Heurtley*]

[*a*] GODDESS, BERLIN

[*b*] A SCRIBE, ATHENS

[*a*] VASE WITH CARTOUCHE OF APRIES (588–566 B.C.), in the *Louvre* (Heuzey, *Cat. Figurines Antiques du Louvre*, Pl. VII, 2), height 0·065 m.: of white clay covered with a blue glaze ('Egyptian faience'), of which latter traces only are preserved; yellow for certain details; black for eyes. The vase was purchased in Athens and was said to have come from *Corinth*. The cartouche of Apries recurs on another 'faience' aryballus, but of normal shape, with round body (Perrot and Chipiez, III, p. 681 and Pl. V) from Rhodes, where aryballi shaped like fig. [*a*] here, but of normal Greek fabric (Corinthian or Rhodian?), have also been found (*e.g. British Museum*, A. 1117, 1118) (iii, 302 n. 2).

[*b*] SMALL AMPHORA, height 0·10 m., of late sixth-century Attic style and perhaps of actual Attic fabric: Heracles, dismounted from his chariot, prepares to kill the Ceryneian stag. The side not illustrated depicts his fight with the Nemean lion. The vase was found in a grave on the *Quirinal* near the church of S. Caterina (*Mon. Ant.* XV, 1905, p. 263 and fig. 105) (iv, 122).

[P. N. Ure, *Origin of Tyranny*, figs. 18, 41]

[*a*] VASE WITH CARTOUCHE OF APRIES

[*b*] VASE OF ATTIC BLACK-FIGURED STYLE
FOUND ON THE QUIRINAL

The letters B.M.C. on pages 300 *to* 308 *indicate references to the British Museum Catalogue of Greek Coins.*

METALLIC CURRENCY OF THE BRONZE AGE

[*a*] A copper ingot of 'ox-hide' shape of the Third Late Helladic period (1400–1150 B.C.) from the Palace at *Mycenae*. Weight 23,625 g. *Numismatic Museum, Athens* (iv, 125).

[Seltman, *Athens, its History and Coinage*, fig. 3]

[*b*] Gold Currency ring from *Egypt* (iv, 125) probably of XVIIIth or XIXth Dynasty date. Wt. 4·80 g. Apparently half a *kedet* (cf. A. J. Evans, *Minoan Weights and Currency* in *Corolla Numismatica*, p. 339). *Seltman Collection.*

[*c*] Gold monetiform 'dump' from the sub-Mycenaean cemetery at *Old Salamis* in Cyprus. Tenth century B.C. or earlier (iv, 126): cf. *op. cit.* p. 365. Wt. 8·6 g. *British Museum.*

EARLIEST ELECTRUM COINS STRUCK IN ASIA MINOR, with rough punch-marked reverses (iv, 126 *sq.*). Eighth–seventh century B.C.

[*d*] Lydian one-third Stater. Head of Lion to r. From the deposit beneath the earliest bases of the Artemisium at *Ephesus*. Wt. 4·70 g. *Constantinople Museum* (cf. p. 388 [*b*] below). Head in Hogarth's *B. M. Excav. at Ephesus*, Pl. I, 32.

[*e*] Lydian Stater. Forepart of lion to r. This may have been the device of the kings of Lydia. Wt. 14·11 g. *B.M.C. Lydia*, p. 1, 1.

[*f*] Milesian Stater. Crouching lion r. looking back. This type remained the regular coat-of-arms of the city down to the Roman period. A stag's head appearing in one punch-mark may be the device of a 'monetary magistrate.' Wt. 13·93 g. *B.M.C. Ionia*, p. 183, 3.

[*g*] Ionian Stater. A stag, grazing; above this inscription from r. to l.—Φαενος ἐμὶ σῆμα, 'I am the Signet of Phanes'—believed to be the oldest inscription on a coin. Wt. 14·03. *B.M.C. Ionia*, p. 47, 1.

[a]

[c]

[b]

[e]

[f]

[d]

[g]

[*a*] IRON SPITS (obeliskoi) found with the large iron weight in the *Argive Heraeum* and reasonably identified as the dedication of obsolete currency, attributed, by tradition, to Pheidon of Argos (*c.* 680 B.C.). Maximum length 1·19 m. The weight of the whole bundle of spits is 72,540 g.; of the bar 73,000 g. *Numismatic Museum, Athens* (iii, 542; iv, 125).

[Seltman, *Athens, its History and Coinage*, fig. 66]

[*b*] *Phocaea.* Electrum stater of seventh-century date. A seal (*φώκη*) as a *type parlant.* Wt. 16·50 g. *British Museum* (iv, 96).

[*c*], [*d*] Electrum staters of *Cyzicus* of the sixth century B.C. [*c*] Nike (?) holding a tunny by the tail. Wt. 16·06 g. [*d*] Ram running, tunny beneath. Wt. 16·04 g. The tunny is the actual civic emblem on this coinage, while the more prominent types are the devices of magistrates. *B.M.C. Mysia*, pp. 21, 25; 24, 48 (iv, 104, 127).

[*e*] Electrum coin struck during the sixth century B.C. and possibly in the neighbourhood of *Mount Pangaeus*, bearing a floral device. Wt. 7·10 g. *B.M.C. Ionia*, p. 2, 2 (iv, 127).

[*f*], [*g*] Gold stater and silver 'siglos' of Croesus, 560–546 B.C. Foreparts of lion and bull confronted. Compare the forepart of a lion on the earliest Lydian electrum, p. 300 [*d*]. Wts. 8·05 g. and 8·35 g. *B.M.C. Lydia*, pp. 6, 32; 7, 45 (iv, 126, 128).

The early coins of the *Aegean Islands* [*h*]–[*m*] were generally of silver.

[*h*] *Samos.* Third of a stater. Sixth century B.C. Lion's scalp facing. Wt. 2·53 g. *B.M.C. Ionia*, p. 350, 10 (iv, 128).

[*i*] *Chios.* Seventh-century stater. Sphinx seated to l., a small wine amphora in front; a probable reference to the island's principal export. Wt. 7·94 g. *B.M.C. Ionia*, p. 328, 2 (iv, 95).

[*j*] *Naxos.* Didrachm struck in the sixth century B.C. A cantharos between bunches of grapes. An obvious type for a wine-growing island. Wt. 12·34 g. *B.M.C. Crete, etc.*, p. 110, 2 (iv, 100).

[*k*], [*l*], [*m*] Didrachm, drachm, and obol of *Aegina.* Marine turtle seen from above. This, the earliest European coinage, was probably initiated by Pheidon of Argos and superseded the iron spits, illustrated above. Wts. 12·44 g., 5·79 g., 1·05 g. *B.M.C. Attica, etc.* pp. 126 *sqq.*, 1, 41, 60 (iii, 540, 542 *sq.*; iv, 127).

[a]
[b]
[c]
[d]
[e]
[f]
[g]
[h]
[i]
[j]
[k]
[l]
[m]

[*a*]–[*d*] *Corinth.* Silver coins. [*a*] Stater of thick fabric possibly as early as the time of Cypselus. The reverse resembles those of Aeginetan type, p. 302 [*k*], [*l*]. Wt. 8·31 g. [*b*] Stater of 'spread fabric,' perhaps of the time of Periander. Wt. 7·92 g. [*c*] Stater. Wt. 8·58 g. [*d*] Drachma. Wt. 2·77 g. Second half of the sixth century B.C. The unvarying obverse types are Pegasus and a *Koppa*, the initial of the city's name; the heads of Athena and Aphrodite appear as reverse types on the two last coins. *B. M. C. Corinth, etc.*, pp. 1, 1; 2, 16; 5, 49; 8, 79 (iv, 40, 128).

[*e*] *Corcyra.* Silver stater of about 550 B.C. The types are a cow and calf, and two stellate patterns within rectangular depressions. Wt. 11·35 g. *B. M. C. Thessaly, etc.*, p. 115, 10 (iv, 128).

[*f*] *Thebes.* Silver stater of the middle of the sixth century B.C. The punched incuse reverse contains a *theta*. Wt. 12·31 g. *B. M. C. Central Greece*, p. 67, 2.

[*g*]–[*r*] *Athenian issues.* [*g*] Before Solon's time Attic coinage was of the Peloponnesian standard and may have consisted of these heavy Amphora coins, replaced at the time of Solon's currency reform by [*h*] the light-weight Amphora coin (iv, 40, 129). [*i*], [*j*] are typical Athenian 'Heraldic' coins; the triskeles and the half of a galloping horse are possibly the respective badges of Alcmaeonid and Peisistratid families (iv, 40, 63). [*k*] One of the earliest issues of Peisistratus, by whom the tetradrachm was first struck in Athens. The owl on the reverse is the city-badge and now appears for the first time (iv, 63, 128). [*l*] A tetradrachm issued later in the reign of Peisistratus; [*m*] another struck by Hippias (iv, 67). [*n*], [*o*], [*p*] Small electrum coins bearing old Athenian 'heraldic' types but of later style than [*h*], [*i*], [*j*], minted probably in Delphi by the Alcmaeonidae and other oligarchs in exile with the types of an owl, a wheel, a bull's head (iv, 81, 128). [*q*], [*r*] Athenian 'owls' struck shortly after Marathon. Olive leaves on the helmet and the waning moon behind the owl commemorate the victory (iv, 130).

[*g*] *Jameson Coll. Paris.* Wt. 12·36 g.; [*h*] *Brit. Mus.* 8·5 g.: [*i*] *Berlin.* 8·11 g.; [*j*] *Brit. Mus.* 8·2 g.; [*k*] *Brussels.* 16·82 g.: [*l*] formerly *Locker-Lampson Coll.* 17·14 g.: [*m*] *Gulbenkian Coll.* 17·36 g.; [*n*] *Brit. Mus.* 1·36 g.; [*o*], [*p*] *Seltman Coll.* 1·35 g.: 0·68 g.; [*q*] *Berlin.* 17·08 g.; [*r*] *Boston Mus. Fine Arts.* 17·13 g.

THE ROYAL PERSIAN COINAGE

[*s*] A gold DARIC. The inception of this coinage was traditionally ascribed to Darius I. The great king is crowned with the *Kidaris* and wearing the *Kandys*: a quiver is on his shoulder and he holds bow and spear. Wt. 8·37 g. *B. M. C. Arabia, etc.*, p. 153, 40. [*t*] A silver SIGLOS (or shekel) with the same types. Wt. 5·24 g. *Op. cit.* p. 155, 56 (iv, 129, 132). These representations of the king may be compared with his figure in the relief, p. 312 [*a*] and on the Royal Seal, p. 324 [*a*], [*b*].

[a]
[b]
[c]
[d]
[e]
[f]
[g]
[h]
[i]
[j]
[k]
[l]
[m]
[n]
[o]
[p]
[q]
[r]
[s]
[t]

[*a*], [*b*] Coins of *Cyrene*. [*a*] A tetradrachm of the first half of the sixth century; on the obverse is the fruit of the Silphium, a medicinal plant which grew only in Cyrenaïca. *British Museum*. Wt. 17·07 g. [*b*] A fifth-century tetradrachm with the head of a lion, a Silphium plant and fruit. On the reverse the head of an eagle, a serpent in its beak. *British Museum*. Wt. 17·23 g. (iv, 110, 129). Relations between Cyrene and the island of Rhodes are indicated by the incuse reverse on [*a*], which resembles those of Rhodian coins, and by the lion's head of Lindus and the eagle's head of Ialysus on [*b*].

[*c*]–[*i*] Silver staters of some of the principal Greek cities of *Magna Graecia*. They are all of peculiar fabric; thin, wide-spread, the devices surrounded by cable-borders; and the reverse regularly repeats in *intaglio* the obverse design. They are, however, not repoussé, but struck between dies. [*c*] *Tarentum*, with the device of Taras riding a dolphin (iv, 117); [*d*] *Croton*, a votive tripod; [*e*] and [*f*] are of *Siris* and of *Sybaris*, the type a bull with head reverted; the former coin is inscribed with the name of Siris on the obverse, of Pyxus (Buxentum) on the reverse—the community of type here denoting close connections between the three cities (iv, 113, 117); [*g*] *Caulonia*, Apollo with a small figure running on his arm strides to right, before him is a stag (iv, 115, 117); [*h*] of *Metapontum* has an ear of barley as the city emblem (iv, 115, 117); [*i*] *Poseidonia*, a striding Poseidon brandishing a trident (iv, 117).

From the fact that types [*d*], [*f*], [*h*] are even nowadays common, the enormous wealth of these three cities can be imagined. Since Sybaris was destroyed by Croton in 510 B.C. its coins, and indeed all the coins of this group, must be anterior to that date.

All specimens in the *British Museum*. Weights: [*c*] 7·97 g.; [*d*] 7·50 g.; [*e*] 7·81 g.; [*f*] 7·89 g.; [*g*] 8·29 g.; [*h*] 8·05 g.; [*i*] 7·48 g.

[a]

[c]

[b]

[e]

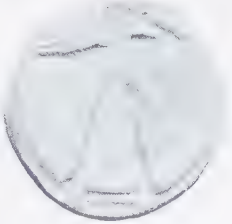
[d]

[f]

[g]

[h]

[i]



[*a*]–[*g*] GREEK SICILIAN COINS.

[*a*] *Acragas*, a sixth-century didrachm with two devices, an eagle and a crab. [*b*] *Himera*, the cock is usually explained as a pun on the city's name, the cock being the bird that ushers in day (*hemera*). [*c*] *Zancle*, a dolphin within the sickle-shaped harbour of the city. The two last sixth-century coins are probably based on the Corcyraean standard (iv, 133, 382). All in the *British Museum*. Wts. [*a*] 8·39 g., [*b*] 5·80 g., [*c*] 5·55 g.

[*d*], [*e*], [*f*] *Syracusan* tetradrachms which illustrate the growth of the reverse type in early coinage; [*d*] a unique piece, in the *Berlin Collection*, of the second half of the sixth century has no type on the reverse; [*e*] struck before 500 B.C., has a small head of the city-goddess in the centre of a quartered incuse square; on [*f*], issued in the first quarter of the fifth century, the head of the goddess, the dolphins and the legend fill the whole field. A four-horse chariot is the regular obverse type. Wts. [*d*] 17·05 g., [*e*] and [*f*], in the *British Museum*, 17·33 g. and 17·08 g.

[*g*] One of the famous DEMARETEIA of *Syracuse*, a large silver coin equivalent to ten Attic drachmae or fifty Sicilian litrae, wt. 44·45 g., struck in 480 B.C. immediately after the victory of Himera (iv, 130, 382). The types differ in detail from those of the normal coinage [*f*]; under the chariot-group is a lion, and the city-goddess is crowned with the laurels of victory. In the *British Museum*.

[*h*] *Thasos*, didrachm of sixth-century date: the type is a satyr holding in his arms a struggling nymph (iv, 102, 130). *British Museum*. Wt. 9·73 g.

[*i*] It was only towards the very end of the sixth century that the Cretans began a coinage: typical is a didrachm of *Gortyna* depicting Europa riding on the bull: on the reverse is a lion's scalp facing. *B.M.C. Crete, etc.*, p. 37, 3. Wt. 11·65 g.

[*j*] *Salamis* in Cyprus, a drachma with the type of a ram lying down (iv, 130). The early coins were struck in the sixth century with a single die only, the reverse being blank, a peculiarity which they share with some of the Etruscan coins. See p. 310 [*c*], [*f*]–[*h*], [*j*] (iv, 414). *B.M.C. Cyprus*, p. 47, 5. Wt. 3·27 g.

[a]
[b]
[c]
[d]
[e]
[f]
[g]
[i]
[j]
[h]

[*a*] The earliest ancient coins of bronze are large *cast* pieces of *Olbia* in South Russia alleged to have been produced towards the end of the sixth or early in the fifth century (iv, 130). The largest have a diameter of 6·8 cm. and weigh up to 138 g. (see E. H. Minns, *Scythians and Greeks*, Pl. II, 1 and pp. 482 *sqq.*). The smaller specimen illustrated weighs 43 g. Its types, Gorgon-head and wheel, like the type on another with an archaic head of Athena, are copied from sixth-century Athenian coins. The letters APIX are perhaps part of an official's name.

[Seltman, *Athens, its History and Coinage*, fig. 69]

[*b*]–[*d*] When the *Etruscan* coinage began, about 500 B.C., among its oldest types were small gold coins [*c*] with the reverse plain and on the obverse a lion's head. This type had been the device of [*b*] the seventh-century *Lydian* electrum money (see p. 300 [*d*], [*e*]) and appeared on [*d*], an early silver piece of the Phocaean Colony of *Massilia*. Etruscans and Massiliotes may both have copied the type of early Lydian pieces which came their way in the course of trade (iv, 413); [*c*] *Berlin*. Wt. 1·39 g.; [*b*] and [*d*] formerly in the *Pozzi Coll.* Wts. 4·7 g.; 0·56 g.

[*e*]–[*k*] ETRUSCAN COINS, fifth century.

The reverses of all save [*i*], [*k*] are plain, a point in which they resemble some Cypriote coins (p. 308) (iv, 414, 428); [*e*] is a small gold piece with a male head (iv, 428); the cuttle-fish and hare on [*f*] and [*g*], the first imitated from Syracusan, the second from Messanian coins, indicate the sources whence the Etruscans derived their ideas (iv, 414, 428); [*j*] was issued in Populonia (iv, 429) and though uninscribed resembles others which have the city's name on the reverse: a noteworthy feature of the types is the frequent representation of mythical creatures, often from the cruel underworld; [*h*] a chimaera; [*i*], [*j*] Gorgons; [*k*] a hippocamp or sea-serpent and on the reverse the three-headed cerberus. All in the *British Museum*. Wts. [*e*] 0·58 g., [*f*] 0·81 g., [*g*] 3·98 g., [*h*] 16·67 g., [*i*] 11·12 g., [*j*] 8·08 g., [*k*] 5·35 g.

[a]

[b]

[c]

[d]

[f]

[e]

[g]

[h]

[i]

[j]

[k]

[*a*] The BEHISTUN RELIEF and part of the INSCRIPTION in which Darius caused to be recorded in the Persian, Elamite and Babylonian tongues the various campaigns in which he and his generals were engaged during seventeen months from 522 to 520 B.C. (iv, 663). It is carved high up on the face of the *rock of Behistun* beside which ran the road from Ecbatana to Babylon. Darius, his left foot placed on the prostrate form of the rebel Gaumata, raises his right hand in adoration towards the symbol of Ahura-Mazda (iv, 204, 210), who appears as a winged disk with anthropomorphic head resembling the Assyrian Ashur (see pp. 222 [*a*], 226 [*f*], 228 [*a*], [*d*] and compare the seal of Darius, p. 324 below). Beneath the divine symbol is a procession of captives roped together by their necks. A pair of attendants carrying the Royal spear and bow are behind the king.

The inaccessibility of the monument, some 155 ft. above the valley bottom, is responsible for its preservation (iv, 176, 185, 201).

[*b*] The TOMB OF CYRUS at *Pasargadae*, known locally as 'the tomb of the mother of Solomon,' is built of hard limestone and rises to a height of 11 metres. Beside it are some of the column drums from the court which once surrounded it. The gabled roof cannot derive from a Greek prototype, but is rather, like the Greek gable itself, of Northern origin. Cyrus was buried here in 530 B.C. Alexander the Great opened the tomb of which the contents were intact, but it is said to have been rifled by the Magi while the Macedonian was in India (iv, 189, 204).

[*Photos Professor Sarre*]

[*a*] THE BEHISTUN RELIEF

[*b*] PASARGADAE, THE TOMB OF CYRUS

[*a*] Persian FIRE-ALTARS at *Persepolis* standing on a stepped platform, altars and platform alike being hewn out of the rock. Persian religion afforded no scope for great religious buildings, though at a later date fire-temples existed as is proved by the third-century and later coins of Bagadat, King of Persis and his successors (*Brit. Mus. Cat. Arabia, Mesopotamia, Persia*, pp. 195 *sqq.*) (iv, 204).

[*b*] The TOMB OF DARIUS at *Persepolis*, cut into the rock face of the mountain-side near the Palace, is the first of a series of seven Royal Achaemenid tombs of which the latest, that intended for Darius III Codomannus, was never completed. In the centre of the cruciform cutting is the door of the tomb-chamber flanked by columns suggesting the façade of a palace. Above this is a mighty throne supported by two rows of figures, thirteen in each row, representing the nations of the Empire. Upon the throne is a three-stepped platform on which the Great King stands raising his right hand in adoration of Ahura-Mazda who appears in the centre above. Opposite the king is a flaming fire-altar (iv, 189). In the inscription there occur the words: 'Consider how manifold were the lands which King Darius ruled and look upon the picture of those who carry my throne; even there shalt thou recognize them.'

The carvings in the rock below are of the Sassanian period, that on the left representing Sapor I receiving the surrender of the Emperor Valerian *c.* A.D. 260.

[*Photos Professor Sarre*]

[*a*] PERSEPOLIS, FIRE-ALTARS

[*b*] PERSEPOLIS. THE TOMB OF DARIUS

[*a*], [*c*] RELIEFS from one of the great staircases of an Achaemenid palace at *Persepolis* (compare p. 318 [*b*]). These stepped reliefs, and the long bands of friezes surrounding the platform upon which the great pillared halls were built, depict either the Royal Bodyguard or the bearers of tribute from various provinces.

[*a*], scale *c.* $\frac{1}{9}$, shows a subject in Persian garb (compare the silver figurine, p. 324 [*b*]) carrying a young ram. The companion figure from the opposite side of the balustrade appears in [*c*] at the head of three other figures (iv, 189).

[Perrot et Chipiez, *Hist. de l'Art*, v, p. 467, fig. 296]

[*b*] From one of the palace friezes comes the relief, now in the *Berlin Museum*, depicting two warriors of the Sacae (Scythians), distinguished by their curious hoods, cloaks and shields, the last apparently made of plaited wickerwork (compare pp. 252, 262 above).

[*Photo Berlin Museum, Vorderasiat. Abt.*]

[a]

[b]

RELIEFS FROM PERSEPOLIS

[c] PERSEPOLIS, A STAIR AND BALUSTRADES

THE PALACE AT PERSEPOLIS

[*a*] The winged, human-headed bulls of the Eastern gate of the *Propylon of Xerxes*. Monsters of this type originating in Hittite art were developed by the Assyrians (see p. 232 [*b*] above), but the Persian sculptor surpassed the Assyrian in his rendering of these great guardians of the door, impressive in the strength of their taut muscles which contrast with the graceful sweep of the conventional wings (iv, 203).

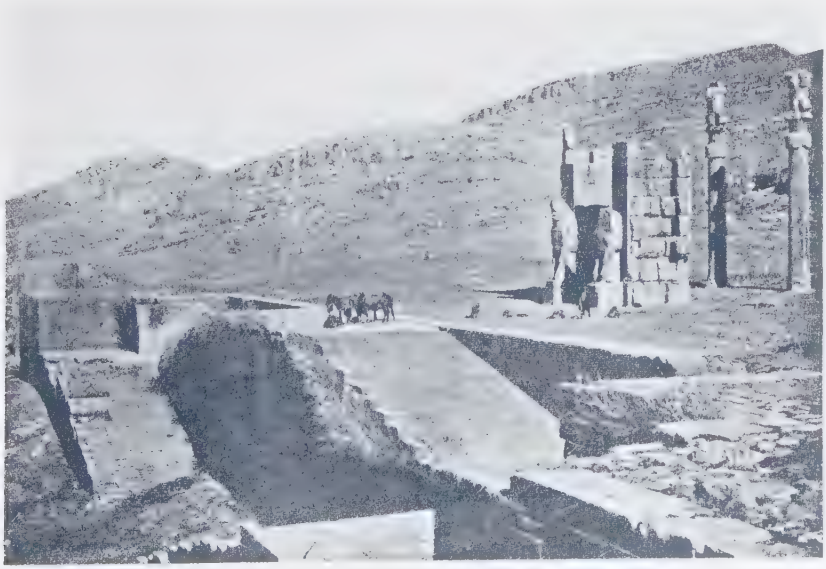
[Perrot et Chipiez, *Hist. de l'Art*, v, Pl. II]

[*b*] The GRAND STAIRCASE leading up to the Palace: at the top of it appears the Western gate of the *Propylon of Xerxes* with its colossal winged bulls which, unlike those at the Eastern gate, were not human-headed. The Royal buildings stood upon a great artificial platform of which the retaining wall, like the buildings themselves, was constructed of marble-like limestone. In having this material at hand the Persians possessed a great advantage over the Babylonians and Assyrians who had been generally forced by the lack of natural material to build with brick (iv, 189, 202).

Behind the Propylon appear two tall columns with parts of their bull-capitals remaining. They once resembled closely the columns from the Palace at Susa, details of which appear on p. 320.

[*Photo Professor Sarre*]

[*a*] PERSEPOLIS, COLOSSI OF THE PROPYLON OF XERXES



[*b*] PERSEPOLIS, THE GRAND STAIRCASE AND THE PROPYLON

CAPITAL and BASE of a column, from the *Palace* at *Susa* built by Artaxerxes II, now in the *Louvre*. Similar to these were the great columns of the palaces built by Darius and Xerxes at Persepolis (p. 318 [*b*]).

[*a*] The use of the two foreparts of bulls, with knees and heads forming a strongly marked projection, presents a magnificent effect. The architrave was carried direct upon the animals' heads, while the transverse projecting beam below it rested in the square hollow between their necks. Below the bulls on each of the four sides are two pairs of double-volutes; under these again comes a capital with double leaf-ornament, one row of leaves upstanding, the other drooping like the leaf-ornament of the base [*b*]: this capital can be discerned on the columns appearing on p. 318 [*b*], from which the bulls have entirely disappeared.

[*Photo Giraudon, Paris*]

[*b*] The bell-shaped base has a rich drooping leaf-ornament, above which is a deep curved *torus* crowned by a smaller one. On this rests the drum of the column, remarkable for its numerous flutings. The Persepolitan columns of this type rose, some of them, to a height of 19·5 metres (iv, 203).

[*Photo Alinari*]

[*a*] TOP OF CAPITAL, FROM SUSA

[*b*] COLUMN BASE, FROM SUSA

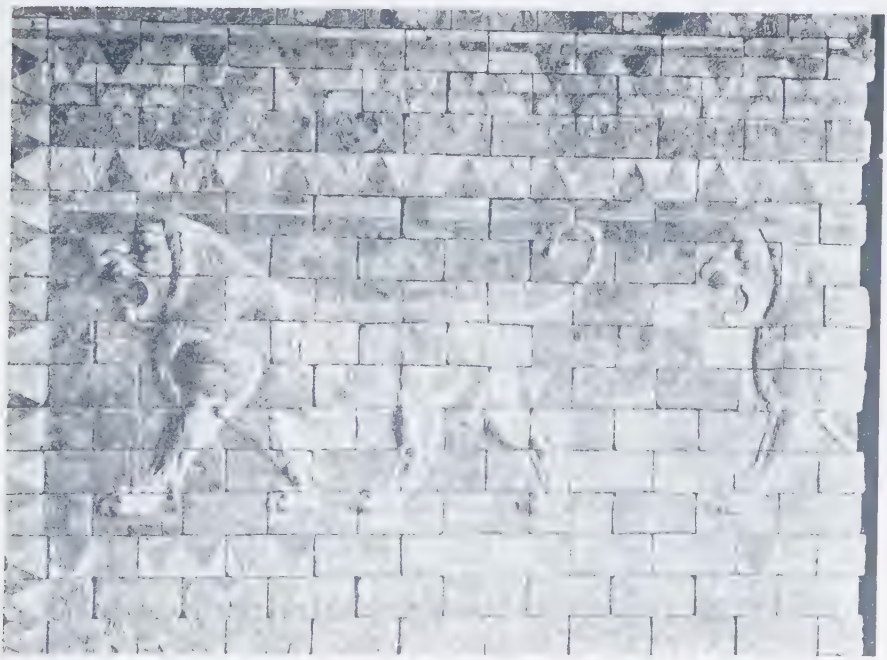
PORTIONS OF FRIEZES, now in the *Louvre*, from the Palace of Darius at *Susa*. The technique employed is Babylonian rather than Persian; compare similar animal-friezes on the Ishtar-gates of Babylon, p. 68 above. Processions of guards and animals are represented in relief and built up of gaily coloured enamelled bricks (ii, 430; iv, 203).

[*a*] The so-called frieze of the 'Immortals,' representing the Royal body-guard, armed with spears, bows and quivers, and clad in yellow boots and long coats, bright with patterns of white, black, yellow and brown. The background is blue.

[*b*] The Persian lions are more 'stocky,' their muscles rather more exaggerated than those which are familiar in Babylonian and Assyrian (cf. pp. 226 [*b*], 228 [*e*]) monuments. Like the 'Immortals' they stand out from a blue background and are coloured yellow and grey with dashes of blue and green. The influence of Egyptian art is evident in the palmette-bands on both pictures.

[*Photos Giraudon, Paris*]

[*a*] FRIEZE OF ROYAL GUARDS, FROM SUSA



[*b*] FRIEZE OF LIONS, FROM SUSA

[*a*], [*b*] The SEAL of DARIUS I in the *British Museum* (Museum No. 89132). The king in his chariot is hunting lions in a palm-plantation, Ahura-Mazda appears above. The inscription gives his name and titles in Persian, Susian and Babylonian. Scale $\frac{1}{1}$.

[*Photos British Museum*]

[*c*] Silver FIGURINE of a Persian (scale $\frac{1}{1}$), in *Berlin*: he wears beard and moustache and the characteristic Persian head-dress, baggy trousers, tunic and cloak. In his hand he holds a flower.

[*Photo Berlin Museum, Vorderasiat. Abt.*]

[*d*] Persian art, which owed so much to the older arts of Assyria and Babylon, has at its best a quality which is akin to the finest Orientalizing art of Greece. This circumstance is perhaps due to the vitalizing effect of the Northern Iranian temperament upon the art of the ancient East. The merging of archaic Greek and Persian styles could at times produce work of such astonishing excellence as the silver handle of a vase in the shape of a winged ibex, one of the greatest treasures of the *Louvre*. The handle, 26·2 cm. high, was formerly in the Tyszkiewicz Collection and was found in *Armenia*. Scale *c.* $\frac{5}{11}$. The Berlin Museum possesses the other handle from the same vase. The horns and wings of the ibex are of electrum, the rest of silver. The formality of the creature's wings and beard, and the manner of rendering the foreleg muscles, are in the Persian tradition; the satyr's head and the palmette as well as the freedom of treatment are Greek. It is generally assumed that the Persian owes a considerable debt to Greek art (iv, 204); there is, however, some reason to believe that the debt, in part at least, may be the other way (see A. Moortgat, *Hellas u. die Kunst d. Achaemeniden* in *Mitt. d. altorient. Gesellschaft*, 1926, II, i).

[*Photo Giraudon, Paris*]

[a]

[b]

CYLINDER SEAL OF DARIUS

[c] SILVER FIGURINE OF A PERSIAN

[d] SILVER VASE HANDLE OF GRAECO-PERSIAN WORK

[*a*] Funerary STELE, perhaps of the seventh century B.C., which once stood over a tumulus at *Vetulonia*; apparently the earliest known Etruscan epitaph is inscribed around it. Incised upon it is a warrior wearing a crested helmet and carrying a double axe, a weapon which is neither Greek nor Italian, but regularly associated with Zeus Labraÿndos in Asia Minor and with some deity or deities of the Minoan age (see p. 202). The circular shield is decorated with a six-rayed geometric star (iv, 392, 408).

[Montelius, *La Civil. Primit. en Italie*, II, Pl. CLXXXIX, 11]

[*b*] The pattern of the six-rayed star recurs on two shield-like rosettes carved on a gold plaque-pendant from *Tralles* in *Lydia*, and now in the *Louvre*. In the centre below appears a form of the Asiatic Goddess and above her in two rows the heads of sparrow-hawks, rams and bulls wrought in relief. Scale $\frac{1}{1}$ (iv, 392). Associated with this pendant were found a pair of small gold votive double axes.

[*Catal. Collection Hoffmann*, 1886, Pl. XX]

[*c*] A STELE, probably of seventh or early sixth century date, discovered in *Lemnos*, now in the *National Museum*, *Athens*, bears an inscription containing words recognizably Etruscan, while the warrior closely resembles his fellow of the Vetulonian stele [*a*] (iv, 392, 398, 408). The script is the same as that used for the oldest group of Phrygian inscriptions (see p. 184 [*a*] above).

[*Photo Mr Wace*]

[c] STELE, FROM LEMNOS

[a] STELE, FROM VETULONIA

[b] GOLD PENDANT, FROM TRALLES

BRONZES AND POTTERY

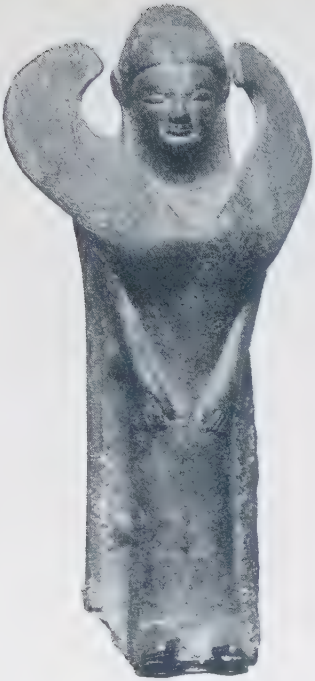
These bronzes from *Perugia* are of pure Etruscan fabric, but under strong Eastern Greek influence. The winged female figure [*a*], in *Berlin* [No. Fr. 2153], belongs to the middle and the standing lady [*b*], likewise in *Berlin* [No. Fr. 2155], to the close of the sixth century B.C. The Greek inspiration is evident not so much in pose or garments as in features and proportions (iv, 424).

[*Photos Berlin Museum*]

[*c*] Bucchero vases from *Orvieto*, now in the Museum there.

Vases of this type are characteristic of Etruria and are made nowhere else. They are invariably of black or dark grey ware with a dull burnished surface. The design seen on these vases is achieved by rolling a cylinder (on which the design is cut) upon the soft clay. The designs on both vases show Cretan influence and suggest comparison with the frieze of the temple at Prinias. The vases can be dated to the close of the seventh century B.C. The method of impressing designs by cylinder is of Greek origin and was common in Rhodes and Crete in the seventh and sixth centuries B.C. (iv, 422).

[*Photo Alinari*]



[a]

[b]

PERUGIA BRONZES

[c] BUCCHERO WARE

WALL PAINTINGS

[*a*] The Tomba Campana at *Veii* was discovered in 1843. The painting on its walls belongs to the close of the seventh century B.C. and shows the closest possible connection with the art of Crete at this time (cf. p. 354 below), as also with the painting of Corinth and Sicyon. The direct debt of the Etruscans to Greek artists is thus clear. In the upper panel is seen a boy seated on a horse which is led by a man who stands on the other side of it. In front walks a man with a loin-cloth bearing an axe on his shoulder. On the back of the horse behind the rider crouches a cat. The significance of this panel is unknown. In the lower panel is a mystical animal of the sphinx type (iv, 423, 587).

[From Poulsen, *Etruscan Tomb Paintings*, fig. 1]

[*b*] The Tomba dei Tori was discovered at *Corneto* in 1872. The painting here reproduced shows the strongest Greek influence of the early sixth century B.C. But now the influence seems to be mainly Peloponnesian. The pomegranate border is a design common in Laconian art; the two human figures can be compared with the figures of early Sicyonian art or with the paintings from the temple at Thermum (themselves Peloponnesian). The subject is the ambush laid by Achilles for Troilus, son of Priam, at a well-house. Achilles in armour is seen on the left. Nowhere do Greek and Etruscan art come so closely together as in this painting (iv, 423).

[*Photo Alinari*]

[*a*] FRESCO IN THE TOMBA CAMPANA

[*b*] FRESCO FROM THE TOMBA DEI TORI

WALL PAINTINGS

[*a*] Interior of the Tomba delle Iscrizioni at *Corneto*. Here the influence is Ionic Greek of the late sixth century B.C., though the Etruscan mannerisms are increasingly evident. Most Etruscan tombs were structurally of this type (iv, 424).

[Weege, *Etrusk. Malerei*, Pl. LXXIII]

TERRA-COTTAS

[*b*] Terra-cotta antefixes of this type were used on most Etruscan temples to decorate the edges of the roof and so mitigate the ugly effect of projecting eaves. The heads are usually (as here) those of nymphs and Satyrs. These heads belong to the early years of the fifth century B.C. More rarely whole figures or groups are shown (iv, 427).

[*a*] FRESCO IN THE TOMBA DELLE ISCRIZIONI

[*b*] TERRA-COTTA ANTEFIXES

TERRA-COTTAS

[*a*], [*b*] This figure, found in 1915 in the ruins of a temple at *Veii*, and now in the museum of the *Villa Giulia, Rome*, represents Apollo from a group of Apollo and Heracles struggling for possession of a stag which Heracles has stolen from the sacred herd. The group was from the pediment of a temple and the figures are all in terra-cotta and slightly larger than life-size. Fragments of Heracles, the stag and a figure of Hermes (who probably stood behind Heracles) have been found. This figure may be considered as the finest extant example of Etruscan plastic art. It belongs to the close of the sixth century B.C. and is under powerful Ionian Greek influence. The whole group may, perhaps, be attributed to Vulca of Veii. A relief on the front of a bronze Etruscan helmet in the Cabinet des Médailles at Paris shows this very group of Apollo, Heracles and the stag (see Sieveking, *Antike Metallgeräte*, Pl. XXIV) and may be derived by the artist from this pedimental group (iv, 424).

[*Photos Alinari*]

[*c*] Terra-cotta sarcophagus from *Cervetri* showing the dead man and his wife reclining on a couch. Here we see Etruscan mannerism at its fullest in the faces and structure of the figures. The couch, on the other hand, is of a pure Greek type (iv, 425).

[*Photo Anderson*]

[*a*] [*b*]

TERRA-COTTA STATUE OF APOLLO, FROM VEII

[*c*] SARCOPHAGUS, FROM CERVETRI

BRONZES

[*a*] Bronze figure of a Chimaera found at *Arezzo* in the middle of the sixteenth century (it is referred to by Benvenuto Cellini in ch. 87 of his Autobiography); now in *Florence*. This is an essentially Etruscan monster (cf. the coin described, p. 310 [*h*]), technically of a high order. It bears on the right foreleg an Etruscan inscription, and belongs probably to the fifth century B.C., though it may be later. It is vigorous and well constructed and may be considered as a purely Etruscan work (iv, 426).

[*b*] The Capitoline wolf, in *Rome* (Museo dei Conservatori), is one of the few ancient works of art which seems never to have been beneath ground. Its history, if uncertain for the early periods, is at least more or less continuous. The figures of Romulus and Remus, which do not rightly belong to it, were added in 1475. Beyond certain minor restorations to the surface and tail the figure is complete. It can be assigned to the early fifth century B.C. and may be considered as a perfect example of Etruscan or Latin-Etruscan art with the minimum of Greek influence. The attitude of the wolf does not agree with any versions recorded on coins and reliefs of the Romulus and Remus group, and the figure can be removed altogether from this context (iv, 426). The she-wolf is life-size.

[*Photo Alinari*]

[*a*] BRONZE CHIMAERA, FROM AREZZO

[*b*] THE CAPITOLINE WOLF

PAINTINGS

[*a*] This vase is characteristic of Etruscan art in its adaptation of Greek myth to Etruscan manner. The parting is shown with the addition of every element of horror. The death-demon Tuchulcha, common in Etruscan art, awaits Alcestis with his hammer. A winged demon with snakes awaits Admetus (iv, 428). Demons of this type seem to have been adopted to a large extent in Christian art at a comparatively late date when Etruscan tombs were first opened in the fifteenth and sixteenth centuries.

[Dennis, *Cities and Cemeteries of Etruria*, II, frontispiece]

[*b*] Painting from the Tomba degli Scudi at *Corneto*. The style here indicates the last years of the fifth century B.C. The subject is a priest and his wife seated at a meal, with an attendant fanning them (iv, 429).

[Weege, *Etrusk. Malerei*, Pl. XXXI]

[*c*] Part of the frieze of the Tomba del Triclinio at *Corneto*. The painting here belongs to the second quarter of the fifth century B.C. and is under strong Attic influence (iv, 427).

[*Photo Alinari*]

[*a*] VASE SHOWING THE FAREWELL OF ALCESTIS AND ADMETUS

[*b*] PAINTING FROM THE TOMBA DEGLI SCUDI

[*c*] PAINTING FROM THE TOMBA DEL TRICLINIO

BRONZES

[*a*] Candelabrum of the fourth century B.C. in the Spencer Churchill Collection, *Northwick Park*. The main support is the figure of a negro. Works of this kind are difficult to distinguish from the Greek, but the general treatment of all the elements of the candelabrum is essentially Etruscan. On each of the three ornamental feet (the third foot hidden in the picture) lies a cat holding a dead bird; a fourth cat chases a bird climbing like a woodpecker up the stem which is topped by a serpent-legged female figure supporting a bowl on which four more birds are perched (iv, 424).

[*b*] Mirror with a design in low relief on the back, from the Hamilton Collection; now in the *British Museum*. It shows Heracles carrying off Malache, an event not otherwise recorded in ancient art. The group corresponds to the usual representations of the rape of Thetis by Peleus. Heracles is here identified by name (HERECELE) and by his club. Near Malache is inscribed the name MLACUCH. The mirror belongs to the early fifth century B.C., when Etruscan art was profoundly influenced by Attic (iv, 424).

[a]

[b]

ETRUSCAN BRONZES

IMITATIONS OF GREEK VASES

Both these vases show more or less pure forms with decoration of inferior quality. Greek designs have been taken over and copied, but with little success. The Etruscan contribution is limited to the unsuccessful drawing (iv, 428).

[*a*] An imitation of Attic black-figure pottery, in the collection of Mr A. H. Lloyd, *Cambridge*, depicts two Satyrs gambolling round a crater.

[*b*] In the Ethnological Museum, *Cambridge*, is a copy of a Greek vase of red-figure type showing a pair of ephebes. On the shoulder is an 'eye-design' copied presumably from some Attic kylix.

[*a*]

[*b*]

ETRUSCAN IMITATIONS OF GREEK VASES

GEOMETRIC ART

Six early geometric vases from *Athens* in the *Berlin Museum*, including a bowl with the handle shaped as a human leg, and a tripod. Ninth century B.C. (iv, 581).

[*Ath. Mitt.* XLIII, Pl. I]

EARLY GEOMETRIC VASES

GEOMETRIC ART

[*a*] Small bronze GEOMETRIC HORSE, in *Athens*, *c.* eighth century B.C. Small bronzes of this type are sometimes votive offerings, each standing on its own base, sometimes portions of larger objects, staves, pins or vessels (iv, 580).

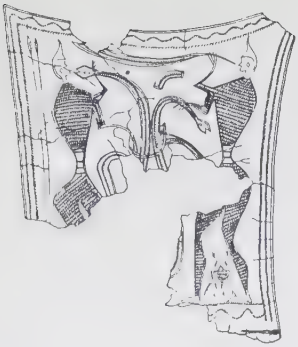
[*b*] Part of an incised BRONZE FIBULA, in American private possession, representing Heracles slaying the Hydra with the help of Iolaus. The crab appears between the legs of Heracles (iv, 581).

[*Amer. Journal of Archaeol.* XV, p. 3, fig. 2]

ORIENTAL INFLUENCES

[*c*] BRONZE VOTIVE SHIELD from *Crete*, embossed and engraved; in the *Candia Museum*. In the centre is an eagle in high relief; beneath its claws there is engraved a sphinx with oriental head-dress. The shield is a Greek imitation of Oriental work—compare the Assyrian bronze bowl, p. 234 above. Later part of eighth century B.C. (iv, 583).

[*a*] GEOMETRIC HORSE



[*b*] PART OF A FIBULA

[*c*] VOTIVE SHIELD, FROM CRETE

GEOMETRIC ART

[*a*] Large GEOMETRIC VASE from an Athenian grave, in the *National Museum, Athens*; later than the vases described on p. 344. On the body of the vase a dead man is lying in state with mourners to left and mourners to right of him, and mourners seated and kneeling beside the bier. The rest is covered with bands of geometric patterns and a few bands of animals (iv, 581, 582). The foot of the vase is modern. Eighth century B.C.

[*Photo Alinari*]

ORIENTAL INFLUENCES AND THE SEVENTH CENTURY B.C.

[*b*] Eastern Greek JUG from *Camirus*, in the *Louvre*. On a white ground in the upper register water-fowl and sphinxes, in the lower wild goats. Seventh century B.C.

[*c*] Fragment of an Eastern Greek dish from *Vroulia* in *Rhodes*, decorated with wild goats and fallow deer on a white ground. Animals and patterns are inspired by Assyrian prototypes, but have a freshness of drawing and colour which gives the vases a peculiar charm (iv, 89, 100, 586). Seventh century B.C.

[Kinch, *Vroulia*, fig. 101]

[*a*] ATTIC GEOMETRIC
SEPULCHRAL VASE

[*b*]

[*c*]

EASTERN GREEK POTTERY

ORIENTAL INFLUENCES AND THE SEVENTH CENTURY B.C.

[*a*], [b^1], [b^2] Small IVORIES from the foundation deposit of the temple of Artemis at *Ephesus*; now in *Constantinople*: Eastern Greek work in the Oriental manner, about 700 B.C., related to certain ivories found at Nimrūd. The priestess [*a*] is a masterpiece of delicate finish; the radiant priest [b^1], [b^2] who toys with his beads is a kind of small, Catholic counterpart to the Orthodox figure from Sargon's palace [*c*] (Place, *Ninive*, III, Pl. XXXI *bis*). Note that the Ephesian figures are 10·7 and 11 centimetres high, the Assyrian figure colossal (iv, 583).

[b^2] [a] [c] [b^1]

[a] AND [b] IVORY FIGURINES, FROM EPHESUS [c] COLOSSAL ASSYRIAN FIGURE

ORIENTAL INFLUENCES AND THE SEVENTH-SIXTH CENTURY B.C.

[*a*] A BRONZE VESSEL found at *La Garenne* in the South of *France*; Greek work of the sixth century B.C.

[*Olympia, Ergebnisse*, IV, p. 115]

Something like this must have been the bowl which, according to Herodotus, the Samians dedicated to Hera on their return from Tartessus; the 'kneeling colossi' which supported the Samian bowl can be imagined after [*b*], a small bronze, part of a vase, in the *Louvre*, found in the sea off *Rhodes*, a kneeling Gorgon on whose head is a lion's paw (iv, 584). Seventh century B.C.

[*Photo Giraudon, Paris*]

[*c*] Bronze STATUETTE OF A YOUTH in *Stockholm*.

The trunk is still strangely slight, the arms and hands glued to the sides, the legs pressed together. This type of figure leads from the Ephesian ivories to later Ionian art (iv, 584). Seventh to sixth century B.C. The legs are somewhat bent out of shape.

[*Photo Stockholm Museum*]

[c]

[a]

[b]

ARCHAIC BRONZES

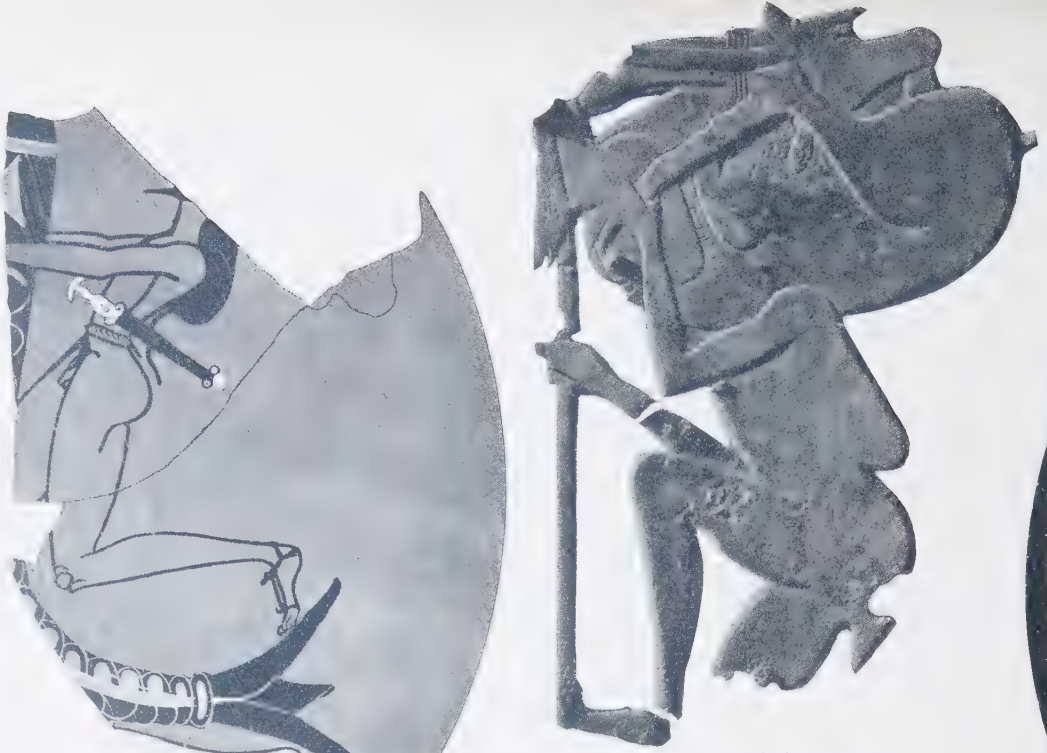
ORIENTAL INFLUENCES AND THE SEVENTH CENTURY B.C.

[*a*] Bronze OPENWORK PLAQUE from *Crete*, in the *Ashmolean Museum*, *Oxford*; originally part of the decoration of a box or the like. A thin angular figure of a hunter carrying on his shoulder a captured wild goat which he grasps by its right horn; full of feeling for line and for momentary action (iv, 586); seventh century B.C.

[*Journ. Hellenic Studies*, XXX, Pl. XII]

[*b*], [*c*], [*d*] FRAGMENTS OF A DISH from *Praesus* in *Crete*, in the *Candia Museum*; a fine example of Cretan vase-painting. [*c*] Heracles grappling with a sea-monster; on the other side [*d*] a horseman. Seventh century B.C. (iv, 587).

[*Annual Brit. School, Athens*, X, Pl. III]



[a]

[c]

[b]

[d]

CRETAN ART OF THE SEVENTH CENTURY B.C.

ORIENTAL INFLUENCES AND THE SEVENTH CENTURY B.C.

[*a*] Part of the decoration of a jug found in *Aegina*; in the *National Museum, Athens*. The Cretan figure style (p. 354) meets us again; the subject is Ulysses and his mates escaping from Polyphemus (iv, 587). Seventh century B.C.

[*Ath. Mitt.* 1897, Pl. VIII]

[*b*], [*c*] PROTO-CORINTHIAN vases. [*b*] Tiny perfume-vase from *Corinth*; in *Berlin*: Heracles and the Centaurs: remarkable for lightness of movement and for varied and expressive attitudes; intricate floral patternwork on the shoulder of the vase. Seventh century B.C.

[*Archäol. Zeitung*, 1883]

[*c*] The Chigi jug from *Veii*, North of Rome; in the *Villa Giulia* at *Rome*. The extract here given shows two armies advancing into battle to the music of the flute. The exquisite drawing is enhanced by an unusually rich polychromy (iv, 587). Seventh century B.C.

[*Ant. Denkm.* II, Pl. XLIV]

[*d*] A small votive painted clay plaque from *Corinth* depicting a scene in the clay-pit or mine (iv, 588); in *Berlin*. Corinthian work of the early sixth century B.C.

[*Ibid.* I, Pl. VIII, 7]

[a]

[b]

[c]

[d]

SEVENTH-CENTURY PAINTING

ORIENTAL INFLUENCES AND THE SEVENTH CENTURY B.C.

[*a*], [*b*] Large AMPHORA in *New York*. On the body Heracles has stepped down from his chariot to dispatch a Centaur; on the neck is a lion attacking a fallow deer. The figure subjects are crudely vigorous, and the ornament uncouthly effective (iv, 588). Attic work of the seventh century B.C.

[*Journal Hellenic Studies*, XXXII, Pls. X, XI]

[*c*] Large AMPHORA from the *Ceramicus*, in *Athens*. On the neck the group of Heracles and the Centaur which, though it yields to fine proto-Corinthian work in deftness, surpasses it in force; on the body are three Gorgons, one collapsing, and the others flying off. This vase dates from about 600 B.C.; the black-figure has taken the place of the outline technique of [*a*], [*b*]; the exuberant ornament has been reduced. The changes are partly due to influence from proto-Corinthian art. Other works by the painter of this Amphora survive: he is perhaps the earliest Greek artist whose personality we can grasp (iv, 588).

[*Ant. Denkm.* Pl. LVII]

[a] [b] [c]

PROTO-ATTIC AMPHORAE

THE SIXTH CENTURY TO 520 B.C.; KOUROS AND KORE

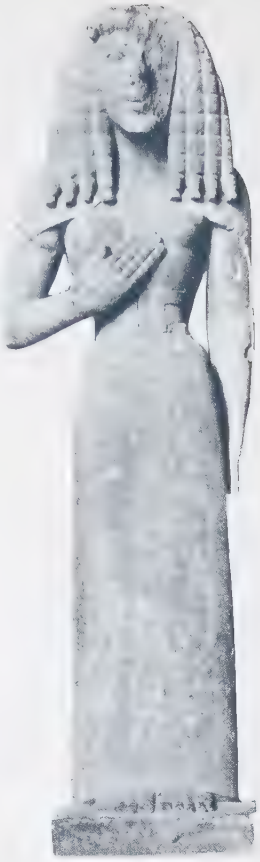
The early sculptural style of Greek Crete is exemplified by [*a*] a limestone statue of a woman of unknown provenance, once in Auxerre, now in the *Louvre* (iv, 592). Seventh to sixth century B.C. The Cretan type of Kouros appears in the bronze statuette [*b*] from Delphi (iv, 593). In the *Delphi Museum*. About 600 B.C.

[*Fouilles de Delphes*, V, Pl. III]

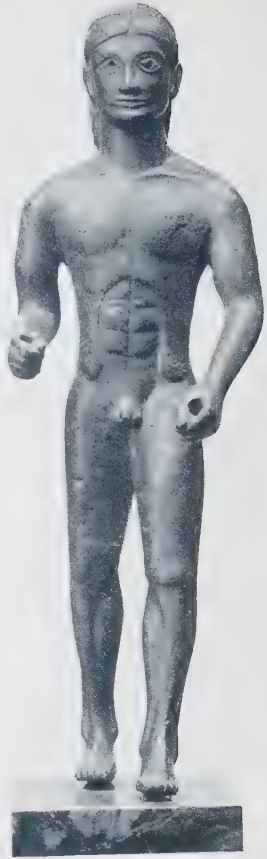
Hardness of feature, a general tendency to reject a harmonious flow of line and surface, which is one of the characteristics of early Peloponnesian work in the round, is apparent in [*c*], the bronze statuette of a youth from *Dodona*; in the *Berlin Museum* (iv, 594). Sixth century B.C.

[*Photo Berlin Museum*]

[*b*] BRONZE STATUETTE FROM DELPHI



[*a*] STATUE OF CRETAN STYLE



[*c*] BRONZE STATUETTE FROM DODONA

THE SIXTH CENTURY TO 520 B.C.; KOUROS AND KORE

[*a*] Conspicuous among the Kouroi is the huge and very early APOLLO of *Sunium* (iv, 591, 596): the first masterpiece of Attic sculpture. ***National Museum, Athens.***

[*Photo Alinari*]

[*b*] The rude and forcible statues of the brothers Cleobis and Biton, one of which is shown opposite, a dedication set up at Delphi and known to Herodotus, bear the signature of an Argive artist, and seem to show the influence of the Cretan School (see p. 360). Monumental sculpture was according to tradition introduced into the Peloponnese by Cretans (iv, 593). Beginning of sixth century B.C. ***Delphi Museum.***

[*Fouilles de Delphes*, IV, Pl. I]

[a] [b]

KOUROI, FROM SUNIUM [a] AND DELPHI [b]

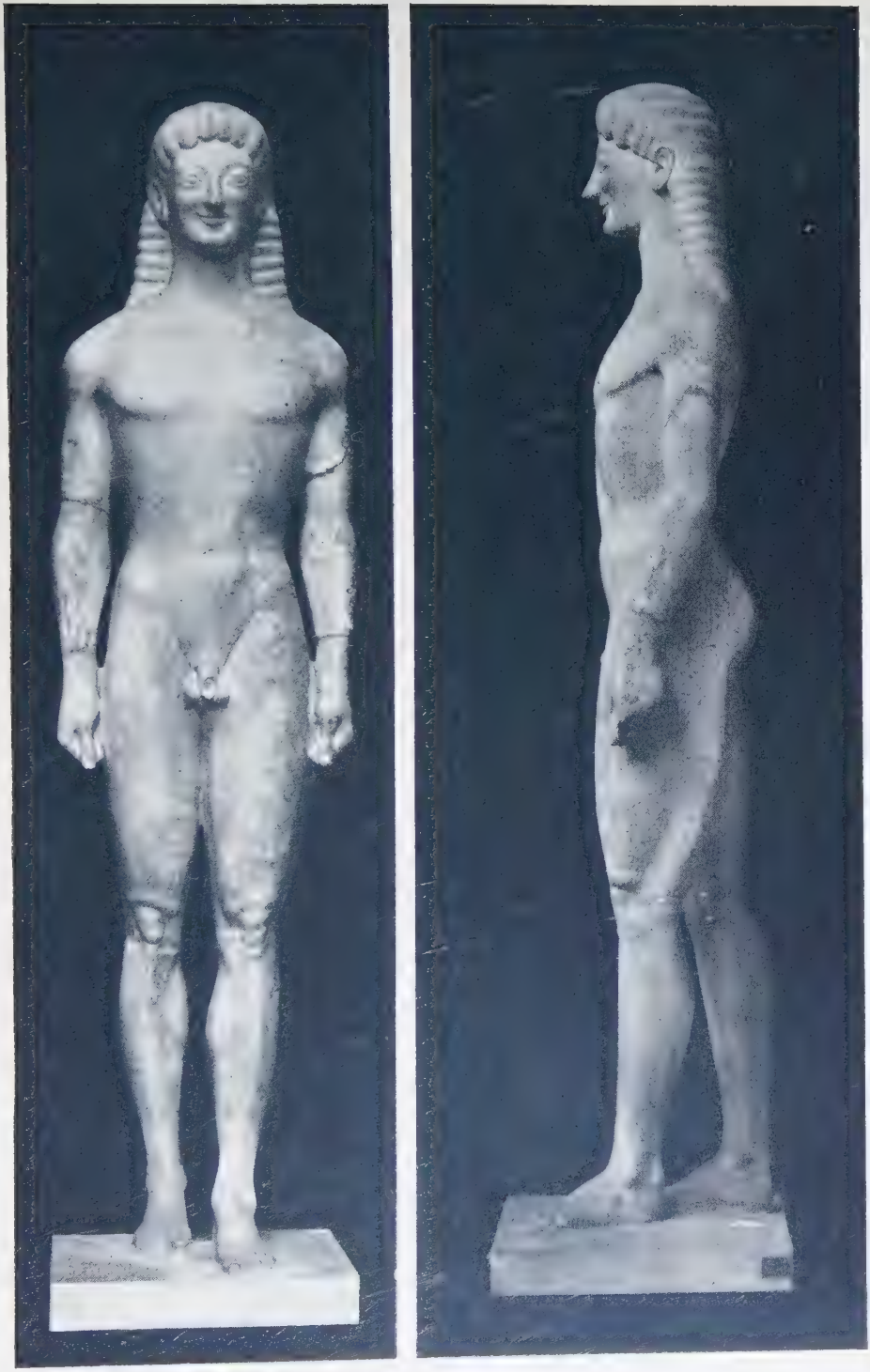
THE SIXTH CENTURY TO 520 B.C.; KOUROS AND KORE

As conspicuous as the 'Apollo' of Sunium (p. 362), but very different in character, is the KOUROS from *Tenea* near *Corinth* (in the *Glyptothek, Munich*), spruce and fine (iv. 591, 593). Early sixth century B.C.

[*Photo F. Bruckmann A.G., Munich*]

The profile view of this KOUROS is illustrated here for the first time by a photograph taken from the original.

[*Photo Glyptothek, Munich*]



KOUROS, FROM TENEA

THE SIXTH CENTURY TO 520 B.C.

Early Corinthian sculpture is represented by the pedimental decoration of a temple built in the Corinthian colony *Corcyra*; the figures are preserved in the *Corfu Museum* (iv, 593). Beginning of the sixth century B.C.

[*a*] THE CENTRAL GORGON is magnificent in its decorative effect. Scaly wings spring from the monster's shoulders and heels, serpents flank neck and waist and a pair of serpents form a belt. On either side of Medusa are her offspring Pegasus and Chrysaor.

[*b*] CHRYSAOR, who appears to the right in [*a*], is here shown in greater detail. A drawing depicting a partial reconstruction of the pediment appears above (p. 196 [*b*]).

[*Photos deutsch. Archäol. Institut*]

[a]

[b]

FIGURES FROM THE PEDIMENT OF AN EARLY TEMPLE AT CORCYRA

THE SIXTH CENTURY TO 520 B.C.

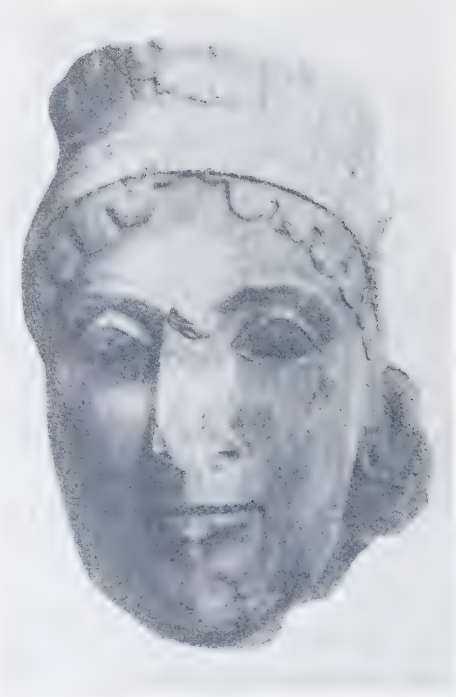
[*a*] HEAD OF HERA from *Olympia*; part of the colossal cult-image in the Heraeum; in the *Olympia Museum*. Peloponnesian work; about 600 B.C. (iv, 593).

[*b*] SEATED STATUE OF AEACES, father of Polycrates the tyrant of Samos, dedicated to the Samian Hera (iv, 90); in *Vathy*. This figure is of the same style as the series of figures in the British Museum and elsewhere found at Miletus and on the road thence to Didyma. These Ionian figures present a strong contrast to the harder and more angular figures of Peloponnesian art (iv, 594).

[P. N. Ure, *Origin of Tyranny*, fig. 10, after *Ath. Mitt.* XXXI, Pl. XIV]

[*c*] Many of the finest engraved gems are also of Eastern Greek work. A SARD SCARAB in the *Ionides Collection* is engraved with a figure of a young cup-bearer running with a drinking-vessel in one hand and a jug in the other (iv, 595). Second half of the sixth century B.C.

[*From a cast supplied by Professor Beazley*]



[*a*] HEAD OF HERA; OLYMPIA

[*c*] SCARAB; IONIDES COLLECTION

[*b*] SEATED STATUE OF AEACES; VATHY

THE SIXTH CENTURY TO 520 B.C.; ATTIC SCULPTURE

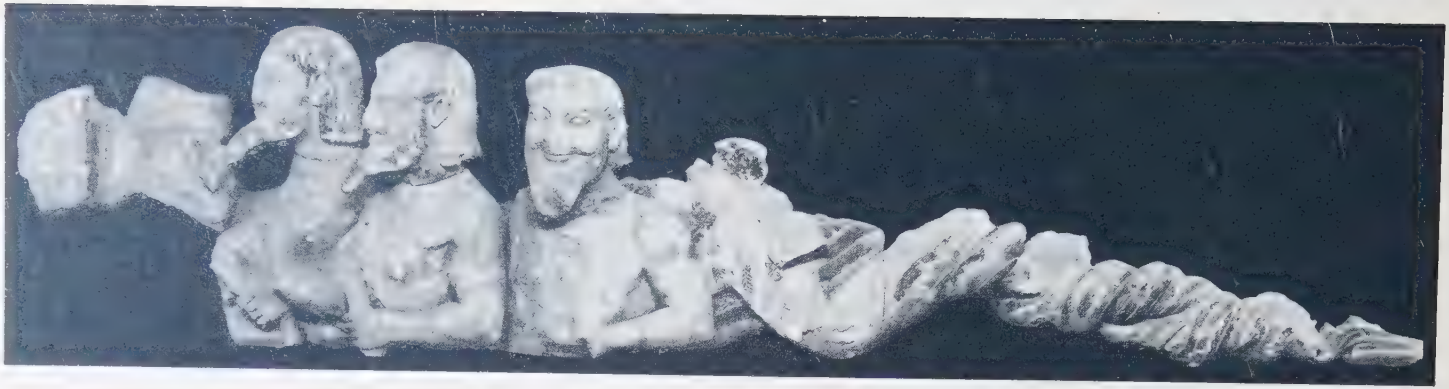
[*a*] A triple-bodied, snake-tailed daemon, perhaps the 'Old Man of the Sea'; the modelling is summary but vigorous, and the monster, with his genial well-liking faces and wide-open eyes, is a wonderfully pleasant and attractive monster (iv, 596). The same spirit breathes in this work as in the Nessus vase (p. 358 [*c*]). The daemon formed part of the gaily painted limestone PEDIMENTAL DECORATION of one of the temples on the *Athenian Acropolis*. The other half of the pediment was filled by a group, Heracles struggling with Triton. In the *Acropolis Museum* at *Athens*. Sixth century B.C.

[*Photo F. Bruckmann A.G., Munich*]

[*b*] Detailed view of the nearest head of 'Tricorpor.'

[*Ath. Mitt.* XLVII, Pl. XV]

[*b*]



[*a*]

'TRICORPOR' FROM AN ARCHAIC TEMPLE ON THE ACROPOLIS

THE SIXTH CENTURY TO 520 B.C.; ATTIC SCULPTURE

[*a*] MARBLE STATUE from the *Acropolis* in *Athens*. It was dedicated to Athena by one Rhombos, and represents himself bearing an offering of a calf to the goddess. The feet of the statue are preserved, with the inscribed base, but not shown here. One of the most moving of archaic statues; a fine design carried out with fine feeling. The man wears a thin garment which shows every muscle and line (iv, 596). Attic work of the first half of the sixth century B.C.

[*Photo Alinari*]

[*b*] A MARBLE STATUE of a woman from the *Acropolis* in *Athens* (Acropolis Mus. No. 679), wearing an Attic peplos over her chiton. The quiet stance, the unexpectedly simple costume, and the unaffected beauty of the head make this lady more delightful than all her sisters (iv, 597). Third quarter of the sixth century B.C. Most of the Acropolis *Korai* are later than 520 B.C. (See *Volume of Plates*, ii, pp. 18, 20.)

[*Photo supplied by Mr W. Heurtley*]

[*a*]

[*b*]

STATUES FROM THE ACROPOLIS

THE SIXTH CENTURY TO 520 B.C.; ATTIC SCULPTURE AND VASES

The development of native Attic art can be well followed in a fine series of male heads, fragments of marble statues, ranging from the large HEAD of a youth [*a*], [*b*] found near the *Dipylon* in *Athens*, through the so-called *Rampin Head* [*c*] in the *Louvre*, to late sixth-century works (iv, 597). The Dipylon head has a coiffure [*b*] like a monumental honeycomb; and the beard and hair of the Rampin head are also delightful in their formality.

[*d*], [*e*] Two specimens of the so-called 'little master cups' which carry on the style and spirit of Clitias (see p. 380). [*d*] A picture, inside a cup in the *British Museum*, of a hunter and his dog returning from the chase; [*e*] the outside of a cup in *Castle Ashby* with the head of a woman in outline. Both cups bear the name of the manufacturer; the first, Tleson, the second, Hermogenes (iv, 601). About 540 B.C.

[*Photos supplied by Professor Beazley*]

[*a*] THE DIPYLON HEAD [*b*]

[*c*] THE RAMPIN HEAD

[*d*], [*e*] TWO 'LITTLE MASTER CUPS'

THE SIXTH CENTURY TO 520 B.C.; VASE-PAINTING

[*a*] Corinthian vase-painting reaches its highest point early in the sixth century. The masterpiece of this period is the CRATER, in *Berlin*, with the DEPARTURE OF AMPHIARAUS. On one side of the vase (middle register of the reproduction) the hero mounts his chariot, glancing back wrathfully at his wife, who, with the family in front of her, waves farewell; she still holds the necklace which was the cause of her husband's doom. The voids are no longer filled with rosettes but with the local fauna, lizards, hare and hedgehog, snake and bird. On the other side of the vase (lower register) there is a spirited chariot race witnessed by three seated judges before whom stand three prize tripods (iv, 599). The same subjects appeared on a work seen by the traveller Pausanias at Olympia—the chest of Cypselus. The wrestling group, Peleus and Hippalkimos, is placed under one handle. Second quarter of the sixth century B.C.

[*Furtwängler u. Reichhold*, Pl. CXXII, F. Bruckmann A.G., Munich]

[*b*] Scene on a Chalcidian vase in the *Cabinet des Médailles, Paris*, depicting the fight between HERACLES AND GERYON. The herdsman, Eurytion, lies prone, transfixed with an arrow, and his dog dead beside him; over their bodies stands the triple giant Geryon, armed and winged, lunging with his spears at the agile bowman Heracles. In contrast to all this energy are the quiet female figure of the hero's patroness, Athena, and the magnificent cattle, the prizes of victory. Second quarter of the sixth century B.C. The subjects and motives of this and other Chalcidian vases have close analogies in Corinthian ware, but the figures have a passion and power unknown in Corinth, and the love of rich swelling curves in figures and ornament is in the spirit of Eastern Greece (iv, 600).

[*Furtwängler u. Reichhold*, Pl. CLII, F. Bruckmann A.G., Munich]

[*a*] FROM A CORINTHIAN VASE (THE AMPHIARAUS CRATER)

[*b*] FROM A CHALCIDIAN VASE; HERACLES AND GERYON

LACONIAN WARE in its drawing is of pronounced Peloponnesian type and akin to Corinthian; although certain elements, such as the white ground and the choice of patterns, point to influence from Eastern Greece (iii, 564; iv, 111, 599).

[*a*] A CUP in *Berlin*. Bearing their dead comrades these Lacedaemonian warriors pass in solemn file across the picture. Contrary to the usual practice of ancient art the frame cuts off portions of the figures at either side; the processional effect is thereby enhanced. The exergual space beneath the ground-line is filled with a pair of game-cocks, symbols of martial courage. Sixth century B.C.

[*Photo Berlin Museum*]

[*b*] The ARCESILAS CUP in the *Cabinet des Médailles, Paris*. Arcesilas, probably the second of that name, superbly hatted, is seated upon the deck of a ship; to the leg of his folding stool is tied a tame panther-cub; the sail spreads over his head and from the yard-arm hangs a big balance in which the busy sailors are weighing bales of merchandise. The exergual space represents the ship's hold in which bales already weighed and corded are being stored; the local fauna, including a lizard, a monkey and a stork, increase the liveliness of the scene (iv, 110, 599). Second quarter of the sixth century B.C.

[*Furtwängler u. Reichhold*, Pl. CLI, F. Bruckmann A.G., Munich]

[*a*] LACONIAN CUP; WARRIORS CARRYING DEAD COMRADES

[*b*] LACONIAN CUP; ARCESILAS KING OF CYRENE

THE SIXTH CENTURY TO 520 B.C.; VASE-PAINTING

[*a*] The FRANÇOIS VASE, in *Florence*, was the work of two Attic artists, the maker Ergotimos and the painter Clitias. It is a nobly-shaped crater decorated with row upon row of pictures comprising hundreds of thin, angular, extraordinarily varied, elegant and expressive figures: a marvel of minute yet masculine work. First comes the hunt of the Calydonian boar, white-legged Atalanta conspicuous among the hunters; beneath this a chariot-race with prize bowls and tripods. The principal band shows the divine guests arriving at the wedding of Peleus and Thetis. Under this Achilles pursues the lad Troilus. Heraldic animals and monsters fill the last row on the body, and the foot is decorated with a spirited picture of the battle of the cranes and pygmies (iv, 601). Second quarter of the sixth century B.C.

[*Furtwängler u. Reichhold*, Pl. III, F. Bruckmann A.G., Munich]

[*b*] In the AMPHORA, in the *Vatican*, signed by the Attic painter EXECIAS the black-figure technique may be said to culminate. On the one panel of this vase Tyndareus and Leda welcome home their twin sons Castor and Polydeuces: a dog jumps up to lick the hand of Polydeuces; the queen holds a flower fresh picked from the garden, a boy brings forward a chair. The heroic scene is modelled on the usages of everyday life (iv, 601). Third quarter of the sixth century B.C.

[*Furtwängler u. Reichhold*, Pl. CXXXII, F. Bruckmann A.G., Munich]

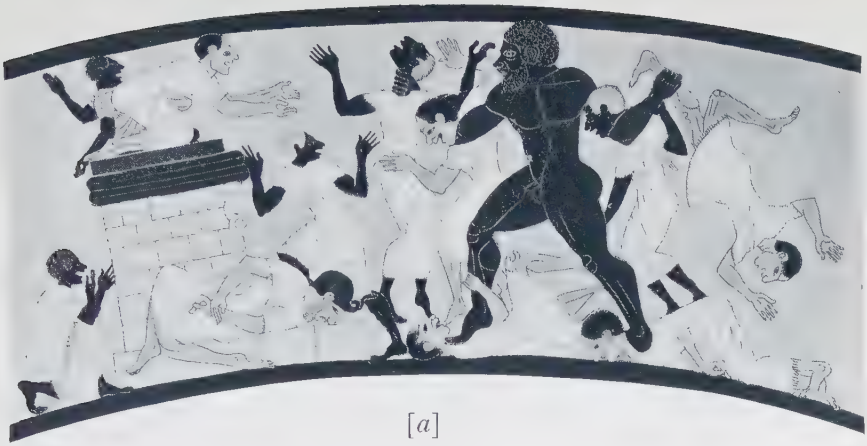
[*a*] THE FRANÇOIS VASE

[*b*] PANEL FROM VASE BY EXECIAS

THE SIXTH CENTURY TO 520 B.C.; VASE-PAINTING

The finest of the so-called CAERETAN VASES, painted probably all by one man, a Greek of Asia Minor, is the BUSIRIS HYDRIA in *Vienna* with its wonderful group of Heracles, the huge sunburnt Greek, slaying six puny foreigners at a blow. The Pharaoh, still wearing the Uraeus-crown, lies on his nose upon the step of an altar round which cluster four more chattering Egyptians [*a*]. The whole is a brilliant parody of Egyptian representations of Pharaoh smiting his enemies. Round the back of the vase [*b*] come five stalwart negroes carrying hooked sticks, but they are too late to help even the remnant of the celebrants. The artist was that rare thing, a great comic draughtsman (iii, 321, 326; iv, 600). Third quarter of the sixth century B.C.

[*Furtwängler u. Reichhold*, Pl. LI, F. Bruckmann A.G., Munich]



[*a*]

[*b*]

THE BUSIRIS HYDRIA

[*a*] A photograph showing, from the South-East, the substructure of the sixth century B.C. TEMPLE OF ORTHIA at *Sparta*, together with what remains of its predecessor, perhaps the oldest surviving Greek temple. The lower parts of the walls of the older temple, which were of stone, are best preserved at their South-West corner. The upper parts, which were of crude brick, have perished, together with all the woodwork, which included inner columns and vertical timbers, corresponding to these, in the walls: but some of the stone slabs which supported the columns (probably a single row) are still in place. There are also remains of a dais at the West end (iv, 603).

[*Photo Hellenic Society*]

[*b*] This HEXASTYLE TEMPLE in the Achaean colony of *Posidonia* (later called *Paestum*) belongs to the second half of the sixth century B.C. It is marked, like its rather older companion, the so-called 'Basilica' (also a temple), by many rare and some unique features. Its entablature is especially abnormal. This drawing illustrates the spreading echinus, with concave moulding at the base, characteristic of early Doric capitals: the convex moulding below this hollow and the carved leaf-pattern within it are much rarer features (iv, 116, 603).

[Koldewey and Puchstein, *Die griechischen Tempel in Unteritalien und Sicilien*, 1899, Text, p. 21, fig. 20]

[*a*] TEMPLE OF ORTHIA, SPARTA

[*b*] CAPITAL OF 'TEMPLE OF DEMETER,' PAESTUM

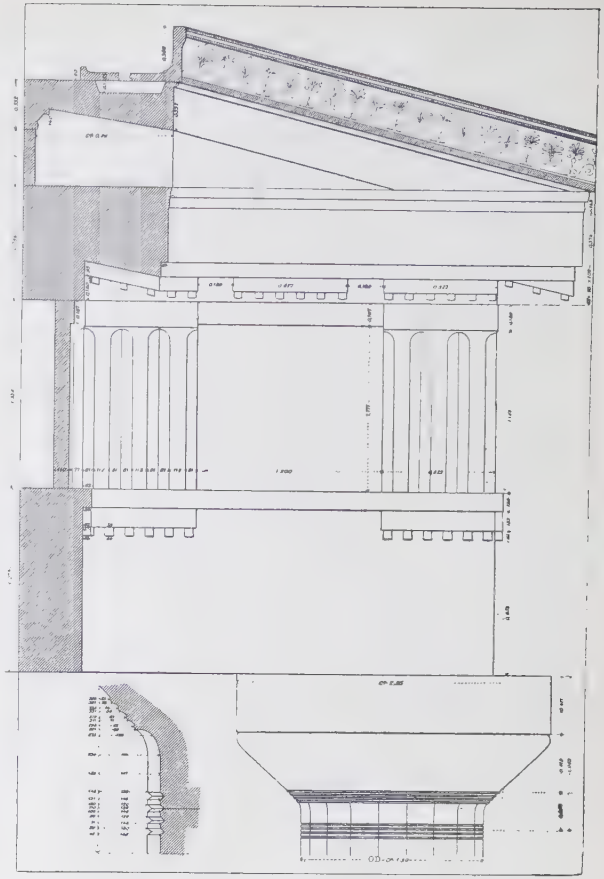
[*a*] Entablature of TEMPLE C at *Selinus* (restored). This early sixth-century B.C. temple illustrates the characteristics of archaic Doric. The drawing is a restoration of part of one of the long sides. There is a concave moulding at the base of the spreading echinus: the grooves below this moulding were added at a later date, when the hollow was filled in with stucco. The triglyphs are nearly as wide as the upright oblong metopes, with the result that those 'mutules' (slabs adorned with pegs or 'guttae' on the under surface of the cornice), which are above the metopes, are only half as wide as those over the triglyphs: the upper part of the stone cornice is cased in richly painted terra-cotta (a feature suggestive of timber origins), and there is a continuous terra-cotta gutter ('sima'), of elaborate design, pierced for the escape of rain-water (iv, 603, 609: plan of the temple, iv, opposite p. 610).

[*L.c.* p. 99, fig. 71]

[*b*] This drawing is a restoration of the entablature of the façade of the OLD TEMPLE OF ATHENA POLIAS, near the Erechtheum, *Athens*, as rebuilt by Peisistratus or his sons, in peripteral form. If it is compared with that of Temple C at Selinus, it will be seen that most of the archaic features have disappeared. The echinus (though its exact shape is uncertain) is much less spreading, and has no concave moulding at its base. The metopes are much wider than the triglyphs, and all the mutules are of full size. The cornice is not cased in terra-cotta, and the sima is of marble, with painted ornament. This sima is not pierced, because it crowns the sloping cornice over the pediment: the horizontal sima along the side cornices, which was likewise of marble, had spouts, every other one of which had the form of a lion's head. The exact slope of the pediment is uncertain (iv, 602, 606: plan of temple, iv, opposite p. 610).

[*Antike Denkmäler herausgegeben vom deutschen Archaeol. Institut*, I, 1887, Taf. II]

[*a*] SELINUS, TEMPLE C, ENTABLATURE (RESTORED)



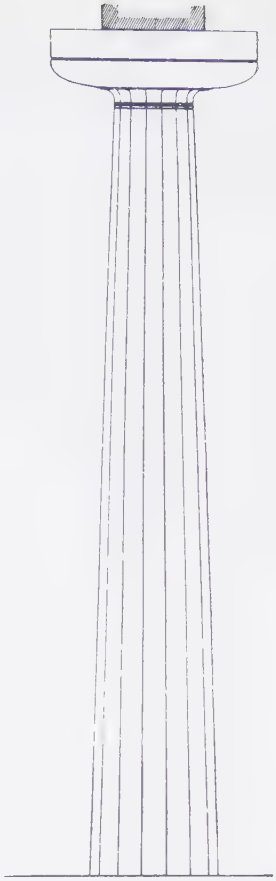
[*b*] ACROPOLIS, ENTABLATURE OF EARLY TEMPLE (RESTORED)

[*a*] One of a set of very archaic Doric columns ascribed to the seventh century B.C. TEMPLE OF ATHENA PRONAIA at *Delphi*. They are among the earliest Doric columns known, and may give some idea of their wooden predecessors. The shafts have a strong taper, and are unusually tall, in proportion to their diameter, though their exact height is not quite certain. They had sixteen shallow flutes, and were built in drums. The echinus spreads very widely (iv, 604).

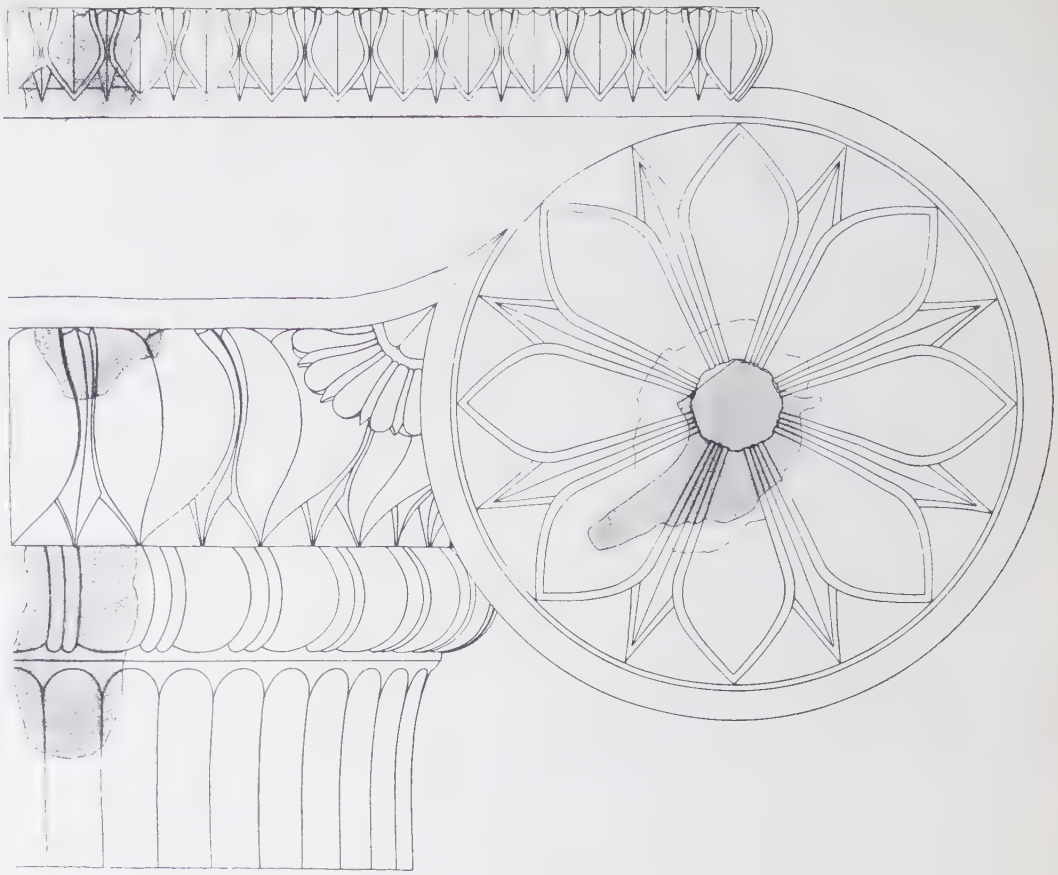
[Homolle and others, *Les Fouilles de Delphes*, II. *Topographie et Architecture: Le Sanctuaire d'Athena Pronaia*, Fasc. 1, Pl. XIII]

[*b*] The details of the restoration of this strange CAPITAL FROM THE ARCHAIC ARTEMISIUM at *Ephesus* are disputable, but it is certain that a rosette took the place of the usual volute spirals. Some of the capitals replaced the normal egg-and-tongue of the 'echinus' by the Lesbian leaf-moulding, and it is likely (as this restoration assumes) that these were the rosette capitals. These capitals should probably be regarded as whimsical variations on the established type (iv, 607: plan of the temple, iv, opposite p. 610: see also iv, 94).

[Hogarth and others, *Excavations at Ephesus*, 1908, Pl. VII]



[*a*] EARLY DORIC COLUMN, DELPHI



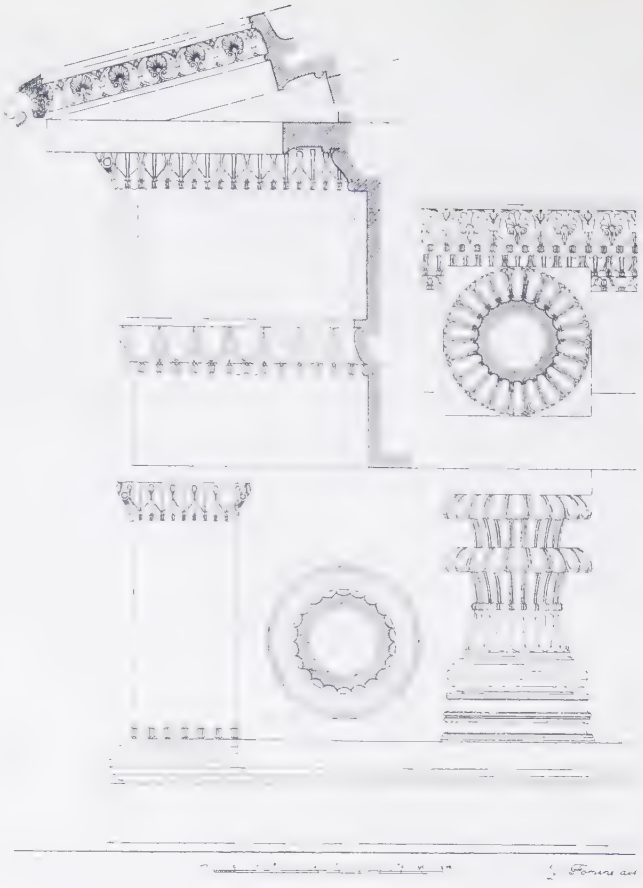
[*b*] IONIC ROSETTE CAPITAL, EPHESUS

[*a*] A restoration of the upper and lower parts of THE FAÇADE OF A TREASURY (perhaps that of Massilia) which stood in the sanctuary of Athena Pronaia at *Delphi*. In most features it closely resembles the better-known Siphnian Treasury, with which it is roughly contemporary (second half of the sixth century B.C.); for instance, in the free use of carved ornament, in the base moulding of the 'antae' and walls, in the absence of dentils, and in the presence of a continuous frieze, which was adorned with sculpture in relief, not shown in the drawing. The columns have typical Asiatic bases, resembling those of the archaic Artemisium at Ephesus, but their capitals are of a rare type, scarcely paralleled except in one earlier treasury at Delphi. They are probably borrowed from Egypt or Asia. The double form here given to the capitals has been disputed, but seems to be certain. The right-hand top corner of the illustration is a view of the capital from below, showing also the mouldings below and above the frieze, and the under surface of the cornice, from the same point of view (iv, 118. 608).

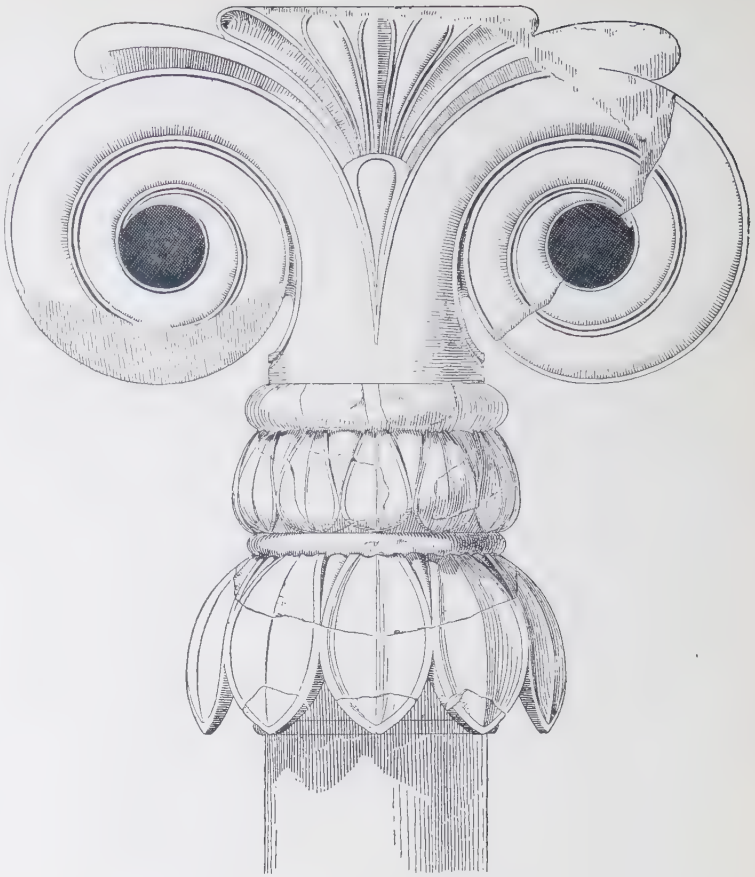
[*Les Fouilles de Delphes*, II. *Topographie et Architecture: Le Sanctuaire d'Athena Pronaia*, Fasc. 1, Pl. XXVII]

[*b*] This CAPITAL comes from the seventh century B.C. temple at *Neandria*, near *Troy*, which had a single inner row of seven stone columns, worked carefully on one side only, probably that facing the door. This 'Aeolic' type of capital, an ancestor or cousin of classical Ionic, is found chiefly in and near the North-West of Asia Minor. At Neandria the leaf-mouldings above the shaft, which vary in detail from column to column, are carved on separate blocks: their connection with the volutes has been disputed, but may be regarded as certain (iv, 608: plan of the temple, iv, opposite p. 610; see also iv, 99).

[Koldewey, LI. *Programm zum Winckelmannsfeste*, 1891, p. 38, fig. 62. Archaeologisches Institut des deutschen Reiches]



[*a*] EARLY IONIC TREASURY, DELPHI



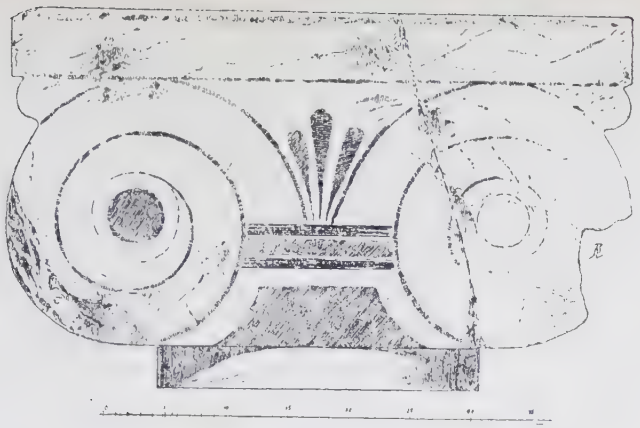
[*b*] 'AEOLIC' CAPITAL, NEANDRIA

[*a*] This sixth-century B.C. CAPITAL, OF 'AEOLIC' TYPE, is not strictly architectural, but comes from a votive column on the *Athenian Acropolis*: the decoration is chiefly painted. It is one of a large series, some of which are purely Ionic, while others show forms mixed with, or transitional from, 'Aeolic' (iv, 609).

[*Jahrbuch d. Archaeol. Institut*, III, 1888, p. 276, fig. 16]

[*b*] One of a number of capitals from a very early temple at *Larisa*, in *Aeolis*. The building itself was not discovered, but the site yielded important architectural terra-cottas (iv, 609).

[*Photo Constantinople Museum*]

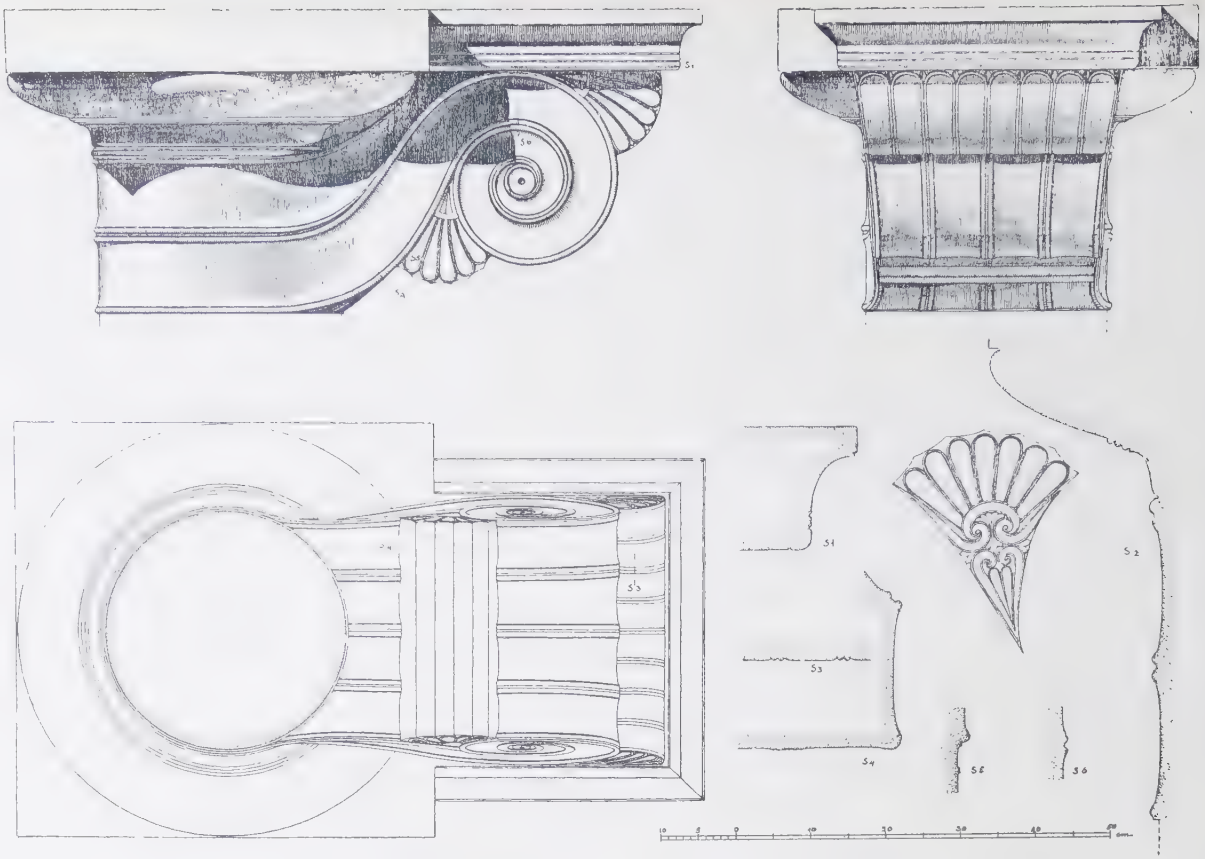


[*a*] EARLY IONIC CAPITAL, ATHENS

[*b*] 'AEOLIC' CAPITAL, LARISA

This capital illustrates the MIXTURE OF DORIC AND IONIC characteristics of the second half of the sixth century B.C. The 'Throne of Apollo,' at *Amyclae*, designed by Bathycles of Magnesia, was a strange and elaborate structure, the restoration of which presents great difficulties (iv, 610).

[*Jahrbuch d. Archaeol. Institut*, XXXIII, 1918, Pl. IX]



CAPITAL FROM THE THRONE OF APOLLO AT AMYCLAE

PRINTED
BY
WALTER LEWIS, M.A.
AT THE
CAMBRIDGE
UNIVERSITY
PRESS

BIBL.
LONDIN.
UNIV.
SH
WITHDRAWN